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SAMBODHI

(QUARTERLY)

VOL. 2 APRIL 1973 NO. 1

EDITORS

DALSUKH MALVANIA

DR. H. C. BHAYANI

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JAINA THEORY AND PRACTICE OF NON-VIOLENCE

Dalsukh Malvania

The Vedic tradition upto the Upaniṣads did not bother about the theory and practice of non-violence (*ahimsā*). Even the word *ahimsā* is not found in the Vedas and the Brāhmaṇas; it is found, for the first time, in the Upaniṣad (Chā. 3.17.4)[1] The religion of the Vedas mainly consisted of the sacrifices; and there were many types of the Vedic sacrifices which could not be performed without the killing of animals. Even the Smṛtis enforce the householders to serve not only the animal-meat but the beaf to the guests. In such circumstances it would be proper to say that the theory and practice of *ahimsā* were not of the Vedic origin, but were propounded by the Jainas, the Buddhists and other Śramaṇas. In his '*Man in the Universe*' Prof. W. Norman Brown rightly concludes that "The ideas *Ahimsā* and the unity of all life did not have their origin in Vedic Aryan thought, but entered it from outside. The environment in which those ideas were at home was that of Jainism and Buddhism. In them *Ahimsā* was a dominant and original, not supplemental, feature".[2] Here in this short paper I want to discuss the *Ahimsā* doctrine of the Jainas in theory and practice.

As far as the literary evidence is concerned we can say that Lord Mahāvīra seems to be the first person who was convinced that not only the mankind but all the moving and non-moving living beings should be protected and should not be harmed because he was convinced that each of them, just like any human being, does not want any harm to be done to it. And not only this, Mahāvīra is the first person who endeavoured to mould his life in such a way that he may not be willingly harmful to any one. This is quite clear when we read his life as is described in the *Ācārāṅga*, the oldest Jaina text.

He preached to the people his conviction in these words : "All beings are fond of life, like pleasure, hate pain, shun destruction, like life, long to live. To all, life is dear."[3] In order to emphasize this conviction the Ācārāṅga declares that : The *Arhatas* and *Bhagavatas* of the past, present, and future, all say thus, speak thus, declare thus, explain thus; all breathing, existing, living, sentient creatures should not be slain, nor treated with

1. Brown W. Norman : *Man in the Universe* ; Calcutta, Pub. Oxford and I-BH publishing company, 1966 ; p. 54.
2. Brown W. Norman : *Man in the Universe, p. 66.*
3. SBE Vol. XXII, p. 19.

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violence, nor abused, nor tormented, nor driven away. This is the pure, unchangeable, eternal law, which the clever ones, who understand the world, have declared."[4]

The question is asked to the propagators of violence: "Ye professors! is pain pleasant to you, or unpleasant?" And on right reply it is clear that "For all sorts of living beings pain is unpleasant, disagreeable and greatly feared"[5]—So why should one kill others?

In this way killing of living-beings of all types was denounced and non-violence was accepted as the principle of good life.

But was it possible to live without any harm to any body? While answering this question the attention was given to the problem of sin. The violence or the killing itself is not the sin but the passion in the self is the cause of sin or the passion itself is sin. This theory of sin is found in *Sūtrakṛtāṅga* when it says that the *pamāya* (*pramāda*) is the *karma* or sin (*pamāyaṁ kammaṁ āhaṁsu* 1.8.3.). The word *pamāya* is translated as *carelessness* but it means much more than that. We are convinced of this fact when we take into consideration the sayings of the Buddha regarding this *pramāda*. He says that all the *akuśalas* are due to *pramāda*: not only that but it destroys all the *kuśalas*, (*Aṅguttara*; 1.6,8-9). In *Sthānāṅga* (502) the Jaina text *pramāda* is described as having six types :—1. *mada*—intoxication or arrogance, 2. *nidrā*—slumbar, 3. *viṣaya*—sensuality, 4. *kaṣāya*-passion, 5. *dyūta*—gambling and 6 *pratilekhana-pramāda*—idleness in inspection.

Keeping in view this definition of sin we should *define* the violence which is counted as sin. This is the reason why Umāsvāti in his *Tattvārthasūtra* defined the violence as *pramattayogāt prāṇavyaparopaṇam hiṁsā*—the killing which is done through the careless activity (of mind, speech and body) is violence. This is corroborated by the advice given to the monks with reference to their behaviour in the world, the smallest part

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4. SBE Vol. XXII, p. 36. "जे य अतीता जे य पडुपन्ना जे य आगमिस्सा अरहंता भगवंतो ते सव्वे एवमाइक्खंति एवं भासंति एवं पण्णविंति एवं परूविंति–सव्वे पाणा सव्वे भूया सव्वे जीवा सव्वे सत्ता न हंतव्वा, न अज्जावेयव्वा न परिघितव्वा न परियावेयव्वा न उद्दवेयव्वा, एस धम्मे सुद्धे निईए सासए समिच्च लोयं निउण्णेहिं पवेइए....."

आचा० १. ४. १.१.

5. SBE. Vol. XXII, p. 39; *Acārāṅga* 1.4.2: "पत्तेयं पुच्छिस्सामो । हं भो पावाउया, किं मे सायं दुक्खं उयाहु असायं ? समिया पडिवण्णे यावि एवं बूया–"सव्वेसिं पाणाणं सव्वेसिं जीवाणं सव्वेसिं सत्ताणं असायं अपरिनिव्वाणं महब्भयं दुक्खंति'

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of which is inhabited by innumerable living beings and so it was impossible to live without killing any living-being. The question was asked—"How should (a monk) walk, stand, sit and lie down ? In what manner shall he eat and speak in order that he may not bind evil *karman* ? "The answer is this —"He should walk, stand, sit, and lie down carefully; if he eats and speaks carefully, he does not bind evil *karman*. Evil *karman* does not attach itself to a man who identifies himself with all beings (and by this) looks on the beings in the right manner, who has closed the doors of 'influence' and is content".[6] Schubring : *Dasaveyāliya* 6. (7-9.)

From all these Jaina canonical texts one thing is clear that one should identify himself with others and should try as far as possible not to harm any body with the intention of harming and should live in this world in such a way that one may kill the other living beings with the kind feeling for them and only when it is unavoidable. With this view of non-violence in their mind the propagators of non-violence have first tried to find out for what purpose the people resorted to killing of the living beings. They have noted that people resort to killing with no purpose at all. When we read the *Ācārāṅga* it is clear that for various purposes or without any there was killing of all types of living beings. In daily life the use of earth, water, fire, wind etc. was there without any sense of violence. For the purpose of food and drink and even for the religious ceremony the killing of living beings was allowed. Only for the sake of game and pleasure the performance of violence is noted in the *Ācārāṅga*. War was also one of the cause of violence. When Lord Mahāvīra noted all these types of violence he renounced the world and took only such food, shelter etc. what was not prepared for him and that also only when there was utter neccessity. He made a rule not to accept any food or shelter etc. in which the killing of any living being, for his sake, was involved. As a general rule he was not in favour of accepting the meat, fish or wine. In this way he became an example of non-violent life, and then he propagated the non-violence in daily life to the people of East India, and was really responsible for propagation of religion rooted in non-violence. So we find that the Jaina religion is described as a religion rooted in non-violence.[7]

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6. *kahaṁ care kahaṁ ciṭṭhe kahaṁ āse kahaṁ sae*
kahaṁ bhuṁjanto bhāsanto pāvam kammaṁ na bandhaī ||7||
jayaṁ care jayam ciṭṭhe jayaṁ āse jayaṁ sae |
jayaṁ bhumjanto bhāsanto pāvam kammaṁ na bandhaī ||8||
savva-bhūyappa-bhūyassa sammaṁ bhūyāi pāsao |
pihiāsavassa dantassa pāvaṁ kammaṁ na bandhaī || 9 ||

7. *so ya ahiṁsāmūlo : dhammo jiyarāgadosamohehiṁ*
bhanio jinehi ....Puspamālā, gāthā-5.

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In this way in India the importance of *ahiṁsā* instead of *satya* (truth) was accepted in religion due to the propagation of the religion rooted in *ahiṁsā*. It may be noted here that before the time of Mahāvīra and the Buddha in Vedic religion the *satya* was most important.

But after Mahāvira and Buddha we find the importance of *Satya* as as well as of the *Ahiṁsā*, recognised in the Epic literature and the Purāṇas. It is quite clear that this is due to the influence of the Jaina and the Buddist religion.

In view of the theory that the internal passion is the real violence and not the killing of the other living being it was clearly stated by Lord Mahāvīra that—

purisā tumam eva tumṁ-mittam kiṁ bahiyaṁ mittaṁ icchasi ?

(*Ācā.* *1.3.3.4.*)

tumam si nāma taṁ ceva jaṁ 'hantavvaṁ' ti mannasi............tamhā na hantā na vi ghāyae (*Ācā.* *1.5.5.4*)

"Man, Thou art thy own friend; Why
Wishest thou for a friend beyond thy self"
(SBE. Vol. XXII p. 33)

"Thou art thy self the person to be killed.........so one should not be the Killer or the murderer" (*Ācā.* 1.5.5.4)

Now let us see what the commentators and the other prominent Jaina Ācāryas have to say regarding the violence and non-violence.

Ācārya Siddhasena has clearly stated that though one kills the living being one does not have the sin of killing because of his *apramāda* (carfulness).[8]

Same sentiments are found in *Oghaniryukti* (748, 749) and in Ācārya Kundakunda's *Pravacanasāra* (3.17) when they say that those who are careful (*apramatta*) to them there is no sin even though the living being is killed.

The most profound discussion of the theory of non-violence is done by Ācārya Jinabhadra in his *Viśeṣāvaśyakabhāṣya* (Pub. L.D.S.) :

"One should not fear that because earth, etc. are so crowded with souls, there would be *hiṁsā* (injury) at every step whether one wills it or not. It has been pointed out earlier that what is struck by a weapon is not possessed of a soul. There will not be injury simply because the world is crowded with souls. It is the intention that ultimately matters.

8. Siddhasena : *Dvātriṁśikā* 3.16.

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From the real point of view, a man does not become a 'killer' only because he has killed or because the world is crowed with souls, or remain innocent only because he has not killed physically, or because souls are sparse. Even if a person does not actually kill, he becomes a killer if he has the intention to kill; while a doctor has to cause pain, but is still non-injurious, innocent, because his intention is pure. A wise man equipped with the five *samitis* and the three *guptis* and practising restraint thereby, is non-injurious; not one who is of just the opposite type. Such a man of restraint is not regarded as injurious irrespective of whether he kills or hurts or does not; for it is the intention that is the deciding factor, not the external act which is inconclusive. From the real point of view it is the evil intention that is *hiṁsā* (injury) whether it materialises into an evil act of injuring or not. There can be non-injury even when the external act of injury has been committed and injury even when it has not been committed. (2217-2222).

Does this mean that the external act of killing is never injury ? Much depends on the evil intention. That external act of killing which is the cause of an evil effect, or is caused by evil intention is *hiṁsā* (injury). But that which is not caused by evil intentions or does not result in an evil effect is not *hiṁsā* in the case of the above-mentioned wise man. For example, sounds, etc. do not rouse the passions of a man free from attraction and infactuation because his mind or intention is pure, undefiled. A good man does not have infatuation for his mother however beautiful she may be; similarly, the external act of injury is not *hiṁsā* in the case of a man of a pure mind. Thus that the world is crowded with souls does not mean that there is *hiṁsā* at every step.

In order to inculcate this theory into practice the Jaina Ācāryas developed the theory of Karma and produced the story literature to show the results of virtuous and sinful life. And we can observes the penetration of this Karma-theory in the life of the mass of India. Even in Jain Canonical literature we find that as a result of the participation in war many persons are said to be born in hell and such other lower places.

(*Bhagavatī*. *7.9.300*).

The theory that those who participate in the war are born in heaven is also repudiated in the canon. One can be born in heaven, only if he has regrets for participation in the war and becomes a monk in his last days, otherwise the hell is destined for such person. This is illustrated by the account of the life of one named Varuna of Vaisali.

(*Bhagavatī* *7.9.303*).

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It is clearly stated in the story that during the war he was not ready to kill or harm any one who had not first offended him because of his vows as a house-holder. The question of participation in war for a monk does not arise. A person has to take in the beginning of his career as a monk a vow called *Sāmāyika* i.e. identification with all living beings so that he may not kill or harm any living being. This vow is a vow of not indulging in any evil doings. After testifying his capacity to follow the monkish life he is to take the five vows not to kill, not to tell a lie etc. It is explained that the first vow of not killing is the most important one and the other four vows are the auxiliary to the first vow of non-violence. Utmost importance is attached to the vow of non-possession by a monk. Because due to the idea to possess some thing, one is engaged in fair or unfair means, in order to have the desired thing. It was due to this reason that Lord Mahāvīra decided to be a naked monk and advised his followers also to be naked. ven to the householders he advised "to limit their possession and not to indulge in such business in which there was violence.

The result of emphasis on non-violence can be seen in the Jaina society as well as in the followers of Hindu religion that all the Jainas are strict vegetarions and most of the Hindus also are vegetarions. It can be accepted without doubt that vegetarianism in India is due to Jainism.

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A BRIEF SURVEY OF THE ICONOGRAPHIC DATA AT KUMBHĀRIA, NORTH GUJARAT

Maruti Nandan Prasad Tiwari

In connection with my research work on the Jaina Iconography in Northern India I planned to visit some prolific Jaina monuments of Western India in March last. The sites, I proposed to visit with a view to make first-hand detailed study of the iconographic material thereat, also comprised Kumbhāriā, situated in the Banas-Kantha district of North Gujarat. Kumbhāriā, yielding an immense amount of iconic data, has undoubtedly been one of the richest centres of Jaina religious art in India. In the present paper I propose to make a brief but comprehensive survey of the iconographic material available at the site.

Kumbhāria is well known for magnificent Śvetāmbara Jaina temples, numbering five and ranging in date between eleventh and thirteenth century. All the temples are located within a long boundary wall. I started my work with the Śāntinātha temple, constructed in the latter half of the eleventh century, which is evidenced by an inscription of Saṁvat 1110 (A.D. 1053) inscribed on the throne of a Jina image installed in the Cell No. 9. On the exteriors of the *Mūlaprāsāda* there are carved three Jina figures, each seated on a simple pedestal without the usual cortége. Near the *Śikhara* on two sides are carved niched *Yakṣī* figures of Cakreś-varī and Ambikā (2 armed, surprisingly enough bearing a sword with an *āmralumbi* also hanging below in right hand and with left supporting a child seated in left lap.)

The door-way of the *Gūḍhamaṇḍapa* is adorned with the figures of Mahāmānasī, Mahākālī, Acchuptā, Vairoṭyā, Nirvāṇī, Sarasvatī, Vajraśṛṁ-khalā and Purūṣadattā. The pillars of the *Mukhamaṇḍapa* and the *Raṅga-maṇḍpada* are decorated with the figures of Rohiṇī, Vajraśṛṁkhalā, Cakreśvarī, Sarasvatī, Vairoṭyā, Acchuptā, a goddess with a trident and a snake in two upper hands and the *varada* and a fruit (*mātuliṅga*) in two lower ones, and another goddess with thunderbolts in two upper hands, the forms of the last two goddesses not conforming exactly to the codified works of the Jaina iconography. The door-sill of the *Gūḍhamaṇḍapa* contains the figures of four-armed *Yakṣa* Sarvānubhūti and two-armed *Yakṣī* Ambikā. The first ceiling of the *Mukhamaṇḍapa* comprises in its four corners the figures of Brahamaśānti *Yakṣa*, Nirṛta (*Dikpāla*), Agni (*Dikpāla*) and Sarvānu-bhūti *Yakṣa* (Kubera like *Yakṣa* also called Yakṣeśvara. The above *Yakṣa*

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together with the *Yakṣī* Ambikā forms the earliest *Yakṣa–Yakṣī* pair in the series of the 24 *Yakṣa-Yakṣī* pairs conceived by the Jainas.). The adjoining ceiling of the *Mukhamaṇḍapa* shows the figures of the four most favoured goddesses of the Jaina pantheon; they are Cakreśvarī, Saravatī, Rohiṇī and Vairoṭyā riding respectively over *garuḍa*, swan, cow and snake. On two sides of the staircases are also depicted figures of Brahmaśānti *Yakṣa* (bearded, bearing *padma* and *chatran*, *padma* in two upper hands with elephant as mount) and Sarvānubbhūti *Yakṣa* (carrying fruit, goad, noose and fruit in four hands and riding an elephant).

Sixteen cells carved in the corridor on three sides contain Jina figures, each with a goddess (either carrying lotuses or lotus and *pustaka* in two upper hands) rendered in the middle of the throne on front, and the *Yakṣa* Sarvānubhūti (with goad, noose, *mudrā*, purse; elephent *vāhana*) and the *Yakṣī* Ambikā (2-armed and 4-armed; – invariably evincing *āmralumbi* and child seated in lap in two hands-with a lion as mount), occupying the two recessed corners of the throne. The Jina figures are flanked either by two standing *Cāmaradharas* or by two standing Jinas, the latter generally being shaded by snake canopy. The figures of the *Mūlanāyaka* are lost in all the cases. Two Jina figures installed respectively in the Cell Nos. 1 and 7 are indentified with Jina Śāntinātha, on the strength of the pedestal inscriptions mentioning the name of the Jina. In the sanctum is installed a small image of Śāntinātha. In a small cell on east-south corner is carved a huge *Samavasaraṇa* (Congregation hall where every Jina delivers his first discourse after obtaining omniscience) of some Jina with three successive fortification walls carved below and exhibiting the figures of *dvārapālas*, animals and human beings. The above *Samavasaraṇa* is inscribed in Saṁvat 1266 (AD 1209).

The most important of all the representations (See fig. I) are the bay-ceilings, attached to the *Raṅgamaṇḍapa* on east and west, which contain, besides other significant renderings, the representations of events in the lives of the Jinas. The ceilings representing the *pañca-kalyāṇakas* (*Chyavana*, *Janma*, *Dīkṣā*, *Jñāna*, *Nirvāṇa*) from the lives of Ṛṣabhanātha (together with the sense of fight between Bharata and Bāhubalī and also the figures of the *Yakṣa* Gomukha and the *Yaksī* Cakreśvarī carved in the centre), Neminātha (*Yakṣī* Ambikā also carved on one side), Mahāvīra (with the figures of *Yakṣa* and *Yakṣī*), and Śāntinātha (comprising a scene from his previous life as king Meghamālin when he weighed his body against pigeon to save latter's life) on west; and Pārśvanātha (In the middle rectangle are shown in two rows twenty-four pairs, each representing seated figures of a male and a female, the latter supporting a child seated in lap. It is undoubtedly the representation of the respective parents of the twenty-four

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Fig. I Narratives from the life of Ṛṣabhanātha; bay-ceiling of the S'āntinātha Temple, Kumbhāriā.

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Fig. II Padmāvatī : On west exterior of the Devakulikās of Neminātha temple, Kumbhāriā.

Fig. III Sarasvatī : On west exterior of the Devakulikās of Neminātha temple, Kumbhāriā.

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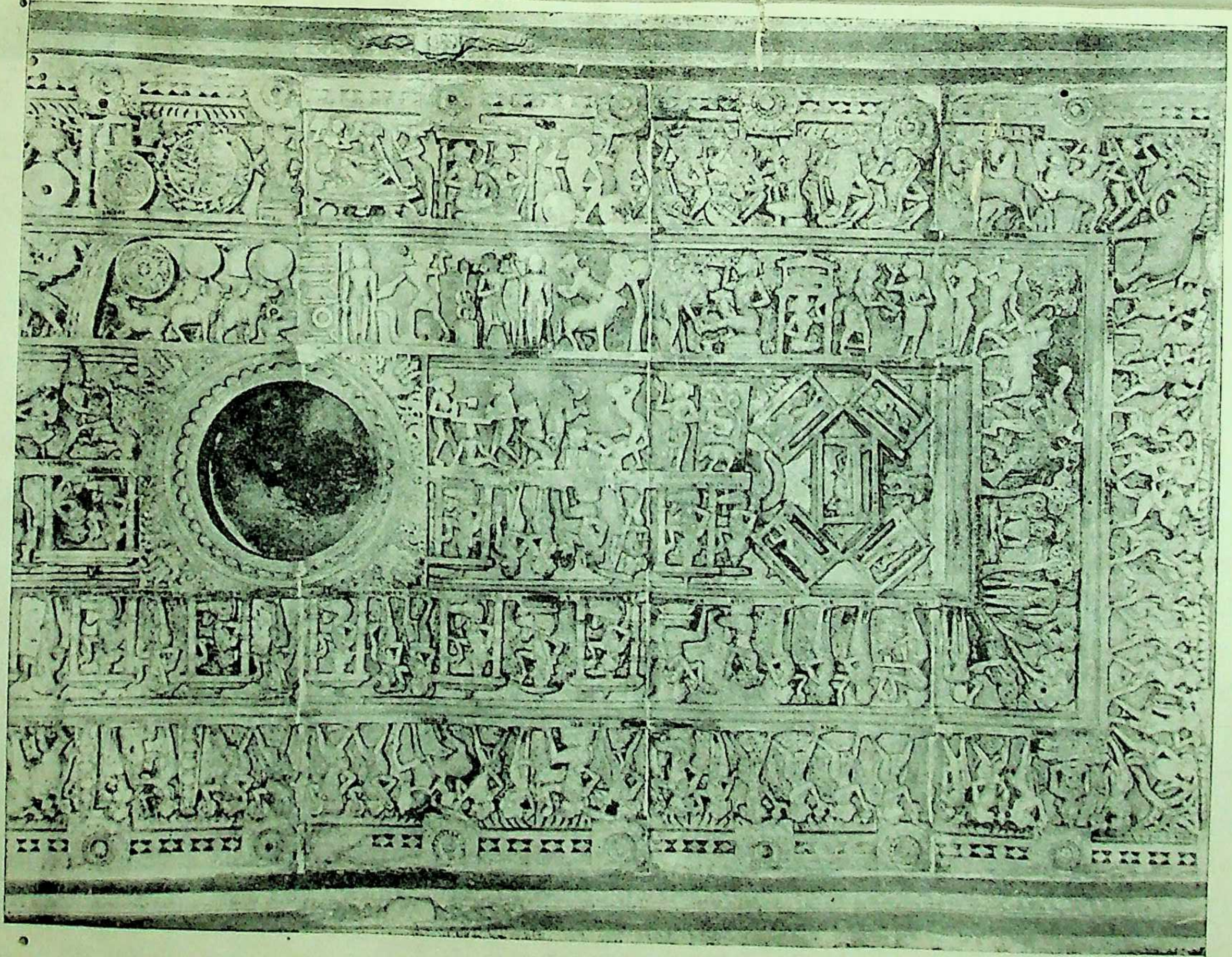

Fig. IV Narratives from the life of Mahāvīra; western aisle of the Mahāvīra temple, Kurnbhāria

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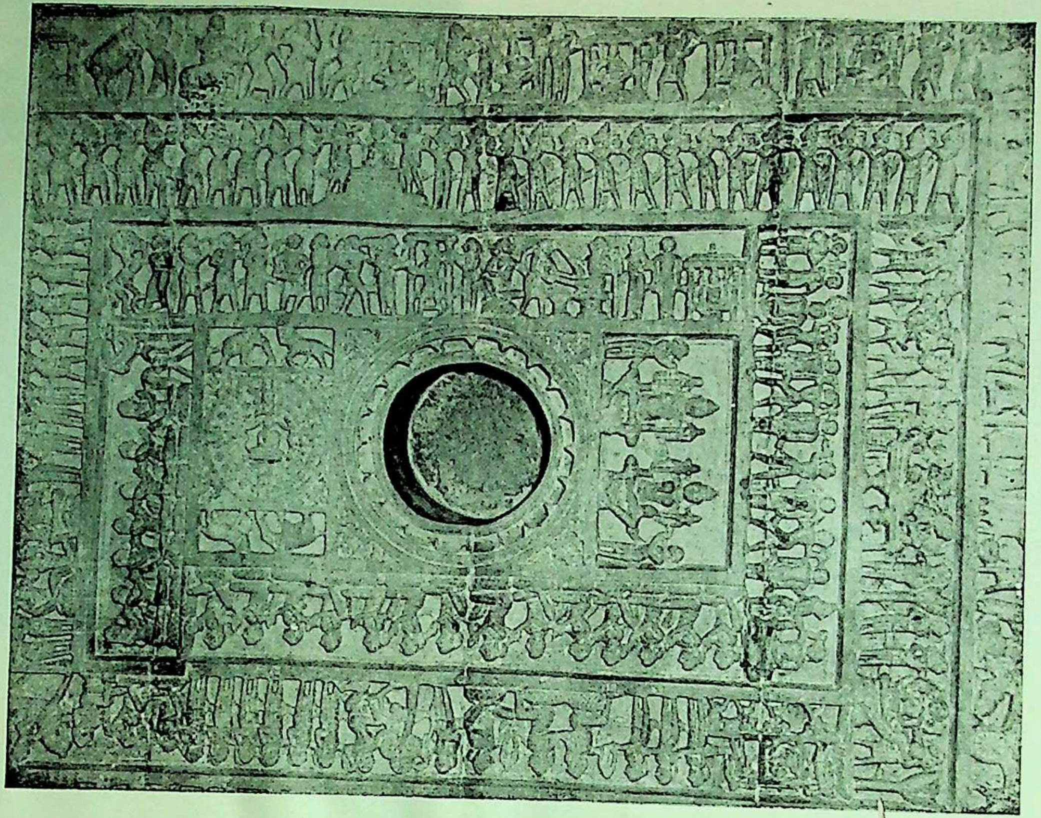

Fig. V Narratives from the life of Mahāvīra; western aisle of the S'āntinātha temple, Kumbhārīa.

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Jinas) on east are noteworthy. Another ceiling on east shows in the middle a seated figure of Supārśvanātha provided with the canopy of five-hooded cobra overhead and surrounded by four-armed figures of the sixteen *Mahāvidyās*, all being seated in *lalitāsana.*

The second temple dedicated to Mahāvīra is also a late eleventh century construction. It also contains, like the Śāntinātha temple, 16 cells on three sides of the corridor. The Jina images (now the figures of the *Mūlanāyakas* being lost and the inscriptions on the pedestals ranging in date between A.D. 1083 and 1129) installed in the cells show similar details as noticed earlier. Here *Yakṣī* Ambikā is sometimes represented as carrying a fruit in place of an *āmralumbi.* It may be noted here that with Pārśvanātha and Supārśvanātha even the *Yakṣa–Yakṣī* figures are those of Sarvānubhūti and Ambikā. A stone plaque lying near the western access to the shrine shows the representation of the respective mothers of the twenty-four Jinas. Each seated female figure supports with left hand a child, seated in lap and touching the breast of the mother, just as noticed in case of the Ambikā figures. The corresponding hand of the mothers bears fruit. Another similar representation of the late twelfth century is lying near the entrance to the temple on north. It is important to note that the name of the respective mothers of all the Jinas are also inscribed here below the figures. The Mahāvīra image installed in the sanctum has only lateral jambs in original, and the figure of the *Mūlanāyaka* and the throne are of subsequent date.

The figures carved in the aisle-ceiling on east represent Lakṣmī, Sarasvatī, Sarvānubhuti, Ambikā, and Vajrāṅkuśā. The entrance-door of the *Gūḍhamaṇḍapa* contains the figures of the same goddesses as noticed in the Śāntinātha temple. The two niches of the *Mukhamaṇḍapa* also harbour thrones of the Jina images with the usual *Yakṣa–Yakṣī* figures. One throne is inscribed in Saṁvat 1148 (A.D. 1091). The figures of the *Mūlanāyakas* are lost in both the cases.

An important representation carved on a plaque and incised in Saṁvat 1338 (A.D. 1281) lies near the entrance on north. It refers to the story of Śakunikāvihāra, an incident from the life of Jina Munisuvrata. However, the story of the Aśvāvabodha in the life of the same Jina, everywhere else represented together with the story of the Śakunikāvihāra, can be seen fixed on the south wall of the *Mūlaprāsāda* of the Neminātha temple. Two other replicas of the above representation come from the Lūṇa Vasahī temple (Cell No. 19) at Mt. Abu and the Pārśvanātha temple at Jalor in Rajasthan. The instance from the Jalor, seemingly the earliest of all such representations, is perhaps for the first time reported by the

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author. Two other significant representations include a big *Samavasaraṇa*, carved in a small shrine on east, and a beautiful *toraṇa* (Saṁvat 1223, A.D. 1166), embellished with small figures of the goddesses and lying outside the shrine containing the *Samavasaraṇa*.

The representation of five chief auspicious events in the lives of the Jinas, namely, Ṛṣabhanātha (with the figures of Brahmā (? bearded; holds *vara*, lotus manuscript and water-vessel with swan as vehicle) Ambikā, Gomukha, Sarasvatī, Vairoṭyā, Lakṣmī, and Cakreśvarī-labelled as Vaiṣṇavī Devī—carrying mace and lotus in two upper hands and a conch in lower left, all being carved in the third rectangle), Mahāvīra (with the scene of an *upasarga* caused by demons while the Jina was plunged into *tapas* and meditation), Neminātha (with two-armed Ambikā carved above the *Samavasaraṇa*), Śāntinātha and Pārśvanātha (with the scene of an *upasarga* caused by Kamaṭha and also the figures of Dharaṇendra and Padmāvatī being rendered) are carved in the ceilings of the *bhramikā* on west. In a ceiling there also occurs the representation of the respective parents of all the 24 Jinas with their names carved below. The above representation is an exact replica of the one noticed in the Śāntinātha temple.

The third temple, of Pārśvanātha, was constructed in the eleventh-twelfth century. A beautiful *toraṇa*, lying near the entrance to the shrine on west, is embellished with the figures of the popular Jaina goddesses, among which renderings of some (one with lotus and trident in the upper hands, and the other with trident and snake in two upper hands and bull as *vāhana*) are not guided exactly by any of the available iconographic injunctions. In the two ornamented niches of the *Mukhamaṇḍapa* were installed two Jina figures, now only its pedestal and *toraṇa* with tiny figures of the goddesses being extant. The throne of the left-hand Jina figure is inscribed in Saṁvat 1216 (AD 1159) and *Yakṣa-Yakṣī* figures in both cases are those of Sarvānubhūti and Ambikā. Among the goddesses carved on pillars of the *Raṅgamaṇḍapa* and the *Maṇḍapa* mention may be made particularly of Sarvāstra-Mahājvālā (with *jvālā-pātra* in two upper hands), two unidentified goddesses (one with noose and goad; and other with *śūla* and goad in two upper hands). On the facade of the *Mūlaprāsāda* are portrayed the figures of Cakreśvarī (bearing *varada*, mace, disc, conch; with *garuḍa* as *vāhana* in human form), an unidentified goddess (carrying *varada*, trident, snake, fruit with bull as mount) and Sarasvatī (having *varada*, *sruka*, manuscript, fruit with swan as conveyance).

Two colossal standing images of Ajitanātha (the cognizance elephant carved in front of the pedestal) and Śāntinātha, both bearing inscriptions dated in Saṁvat 1176 (=A.D. 1119), are installed in the *Gūḍhamaṇḍapa*. On

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the lateral jambs of both the Jina images are carved miniature figures of the goddesses. Another huge image of Pārśvanātha with seven-hooded cobra forming a canopy overhead is also installed in the *Gūḍhamaṇḍapa*. The figure of the *Mūlanāyaka* is new, nevertheless the throne and the *parikara* are old. Here, it is surprising to note, that the *Yakṣa* bearing same set of symbols (*abhaya*, mace, noose, purse) as generally borne by *Yakṣa* Sarvānubhūti and so also the two-armed *Yakṣī* Ambikā (with an *āmralumbi* in right and with left supporting a child in lap) have respectively been provided with a snake canopy for associating them with Pārśvanātha. The *Mūlanāyaka* of the Jina image installed in the sanctum is new, notwithstanding the *parikara* is original and the figures of the *Yakṣa* and *Yakṣī* are conspicious by their absence.

There are 24 cells, including a niche, on three sides of the *Bhamatī*. Each cell contained a Jina figure exhibiting similar details noticed earlier, but now some are empty. The earliest inscription of Saṁvat 1104 (A.D. 1047) was noticed by the author on the throne of a Jina image installed in a niche on east at the right extremity. Other inscriptions on the thrones of the Jina figures range in date between Saṁvat 1236 and 1259 (A.D. 1179–1202). The Cell Nos. 5 and 20, dedicated respectively to Sumatinātha (A.D. 1202) and Suvratasvāmī (A.D. 1179), show on the beautifully carved entrance-doors, pillars, ceilings the figures of the popular goddesses. On the facades of these cells are also carved the figures of the *Dikpālas* (Varuṇa and Nirṛti on west; and Indra and Īśāna on east) and goddesses (Cakreśvarī on west and Vajrāṅkuśā on east).

The fourth temple of Neminātha, assigned to the twelfth century, is the largest of all the Jaina temples at Kumbhāriā. The outer walls of the *Mūlaprāsāda* contain niched figures of the four – armed standing *Dikpālas*. Among the four-armed goddesses represented on the facades of the *Mūlaprāsāda* – perambulating from east to west – may be included Vairoṭyā (snake *vāhana*), Acchuptā (horse *vāhana*), Vajraśṛṅkhalā (a long chain in two upper hands, *padmāsanā*), Cakreśvarī (*garuḍa* mount), an unidentified goddess (betraying leaves of some tree in two upper hands), Sarvāstra-Mahājvālā (with *Jvālāpātra* and *sruka* in two upper hands; *jaṭā-mukuṭa*; lion mount), Sarasvatī (carrying *sruka* and manuscript in two upper hands, *jaṭā-mukuṭa*), Vajrāṅkuśā (elephant *vāhana*), Puruṣadattā (with shield and sword respectively in upper left and lower right hands; buffalo as vehicle), Kālī (*varada* mace, long-stalk lotus, broken; *kamalāsanā*), Mahākālī (with thunderbolt and *ghaṇṭa* in two upper hands; male *vāhana*), a goddess (with noose in two upper hands), Gaurī (?) long-stalk lotuses in two upper hands, and probably an alligator-*vāhana*-on left), and Purūṣadattā (?) (thunderbolt and stick (?) in two upper hands, and buffalo or ram as *vāhana*).

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In the principal niches on three side of the facades were harboured Jina images, of which only throne and *parikara* are extant on two sides. Above the vacant niche on south facade is kept a plaque representing the scene of Aśvāvabodha from the life of Munisuvrata. The niched figures of the *adhiṣṭhāna* representing four-armed seated divinities include Lakṣmī (5 figs.), Vajraśṛṅkhalā (2 figs.), a goddess (?) with goad and noose in two upper hands, Sarasvatī (2 figs.), Rohiṇī, a goddes (?) with trident and snake in two upper hands, (*Jaṭā - mūkuṭa*), Cakreśvarī (4 figs., some wearing *kirīṭa-mukuṭa*), a goddess (?) with long purse in two upper hands, Gaṇeśa (solitary instance at Kumbhāriā, 4 armed, elephant - headed, pot-bellied and riding a *mūṣaka*. He wears an *udarbandha*, *nāga-yajñopavīta* and carries an elephent tusk, *paraśu*, long - stalk lotus, and a pot filled with sweet-balls-*modaka-pātra*. His trunk broken from the middle is being turned towards *modaka-pātra*), Vajrāṅkuśā (2 figs.) and a goddess (?) with *varada*, long-stalk lotus, noose, broken.

In the *Gūḍhamaṇḍapa* on west side is installed a stone plaque, inscribed in Saṁvat 1310 (=A.D. 1253) and representing 172 Jina figures, all being seated. The number of the Jinas numerically includes also the Jinas of the past and future ages together with those of the present. Two other images representing respectively Pārśvanātha and Supārśvanātha and both carrying inscriptions, dated in Saṁvat 1214 (=A.D. 1157), on the thrones, are preserved in the *Gūḍhamaṇḍapa*. Both the Jinas are accompanied by Sarvānubhūti *Yakṣa* and Ambikā *Yakṣī*. Two other images of Ṛṣabhanātha, inscribed in Saṁvat 1314 (=A.D. 1257) and installed in the *Gūḍhamaṇḍapa* show Sarvānūbhuti as the *Yakṣa* and Cakreśvarī as the *Yakṣī*. The colossal image of Neminātha enshrined in the sanctum without *parikara* appears to be of a subsequent date.

The door-way and the pillars of the *Raṅgamaṇḍapa* and the *Mukha-maṇḍapa* are decorated with the figures of popular Jaina goddesses. On east wall of the *Maṇḍapa*, above the niche, is carved four-armed Gajalakṣmī (The goddess seated cross-legged and being bathed by two elephants, when represented in the series of the fourteen auspicious dreams, Is endowed in the label inscriptions with the appellation Mahā-lakṣmī) sitting cross-legged on *padmāsana* with a row of nine vases (*nava-nidhis*) carved below and two elephants lustrating at top. In a niche of the *Mukhamaṇḍapa* is sheltered a plaque, inscribed in Saṁvat 1322 (A.D. 1265) and representing the Nandīśvara dvīpa. Four groups of Jina figures with 13 Jinas in each are carved on four sides of central concentric band. Two other representations of the Nandīśvaradvīpa were noticed by the author at Sādri and Rāṇakpur temples in Rajasthana. The former *paṭṭa* coming from the Pārśvanātha temple at Sādri is incorporated in the

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adjoining wall of a door opening towards the western face of the temple. In the ceiling of *Raṅgamaṇḍapa* is carved the scene of *Cyavana* (descend of Jina from the heaven into the womb of mother) *kalyāṇaka* which may be connected with that of Nemināṭha on the basis that the temple is attributed to Neminātha.

Figures are also carved on the east and west exteriors of the *Devakulikās.* The figures on the eastern wall comprise Lakṣmī, Indra, Vajraśṛṅkhalā; and those on the west *Dikpāla* Varuṇa, Mahākālī, Padmāvatī *Yakṣī* (carrying lotus bud, noose, goad, fruit, and riding a *kukkuṭa sarpa*), Kālī, *Dikpāla* Nirṛta, Padmāvatī (See fig. II) (with *varadākṣa* goad, noose and fruit in four hands. She riding a *kukkuṭa sarpa*, has been provided with five-hooded cobra overhead), Sarasvatī (See fig. III) (betraying *varadākṣa,* spiral lotus, *vīṇā,* and manuscript rides over a *haṁsa*), Lakṣmī (25 figs), and a goddess (with *varada*, goad, noose, fruit; and *vāhana* elephant, who may be Vajrāṅkuśa).

The fifth temple, of Sambhavanātha, is a thirteenth century construction.[1] The figures on the facades – starting from the east – show Vajrāṅkuśā (2 figs.), Mahākālī, Rohiṇī, Cakreśvarī, an unidentified goddess (carrying *varada,* mace or *sruka,* thunderbolt, fruit) and Sarasvatī. The niched figures of the goddesses carved on the basement of the temple – perambulating from east to west – show Vajrāṅkuśā, Sarvāstra – Mahājvālā (bearing *jvālāpātra* in two upper hands with *meṣa* carved below), Cakreśvarī (*kirīṭa-mukuṭa*) and a goddess seemingly female counterpart of *Yakṣa* Sarvānubhūti (holding *varada,* purse, goad, broken). Two fifteenth century figures of Pārśvanātha with seven-headed cobra overhead are installed in the *Gūḍhamaṇḍapa.* The Jina figure in the sanctum is of a subsequent date.

After getting the readers acquainted with the iconic content of the Kumbhāria temples, I would like to note some concluding points in the following lines. First and the most important of all is that even at such a developed stage of the Jaina iconography the artists at Kumbhāriā and so also eleswhere in the Western India, omitted the representation of all the *Yakṣa-Yakṣī* figures independently or with their respective Jinas. Barring a few instances of Ṛṣabhanātha and Pārśvanātha where the accompanying *Yakṣa-Yakṣī* figures are those canonically associated with them, the Sarvānubhūt *Yakṣa,* and Ambikā *Yakṣī,* enjoying undoubtedly the highest position in the group of the 24 *Yakṣa-Yakṣī* pairs, were represented as the *Yakṣa-Yakṣī* figures of all the Jinas. The popularity of the aforesaid *Yakṣa-Yakṣī* pair is further evidenced by their frequent

1. For further details consult, Tiwari, Maruti Nandan Prasad, 'Kumbhāriā ke Sambhavanātha Mandir kī Jaina Devīyāñ,' Hindi. *Anekānta*, Yr. 25, No. 3, July-August 1972, pp. 101–103.

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occurrence on the door-sills, pillars, ceilings and the walls of all the Jaina temples at the site. However, this has not been the case with the Jina images of Central India, especially from Madhya Pradesh and Uttar Pradesh. It is also surprising that the artists generally omitting the representation of the respective cognizances of the Jinas preferred, instead, to mention the name of the Jinas in the throne inscriptions. The representations of the two elephants, a four-armed goddess (carrying either lotuses or lotus and manuscript in two upper hands and representing possibly Śāntidevī) in the centre and two deer, flanking and facing the *dharmacakra*, on the throne of the Jina images are also the features confined only to the Jina images from Western India. In the list of other *Yakṣa* and *Yakṣi* figures, finding independent place in the Jaina temples of Kumbhāriā, mention may be made of Gomukha, Brahmaśānti and Dheraṇendra *Yakṣas*; and Cakreśvarī, Nirvāṇī and Padmāvatī *Yakṣis*. In the list of the sixteen Jaina *Mahāvidyās* only some were accorded the most favoured position; they are Rohiṇi, Cakreśvarī, Vajrāṅkuśā, Vajraśṛṅkhalā, Mahākāli, Acchuptā, Vairoṭyā, Mahāmānasī and Sarvāstra-Mahājvālā. Sarasvatī and Lakṣmī (specially Gajalakṣmī) are among the other popular Jaina goddesses who have enormously been carved in the Kumbhāriā temples. Besides the goddesses, the *Aṣṭa-dikpāls*, Gaṇeśa, and the mothers and the parent of twenty-four Jinas were also given due importance in these temples. Of even more significance for the study of the Jina iconography is the representation of narratives from the lives of the different Jinas at Kumbhāriā, also occurring at other places in Western India, which, of course, are rarely met with in the contemporary Jaina temples of Central India and other regions. (See Fig. IV, V)

Regarding iconography of all the divinties, other than those claiming artists' innovations, it may be said, in conclusion, that the *vāhana* and the distinguishing symbols, peculiar to a particular deity, are shown in conformity with the S'vetāmbara works.

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ĀPASTAMBA'S VIEWS ON INHERITANCE

Surabhi Sheth

A study of the *Dharmasūtras* is important for understanding the social and religious norms of early society. As MM. Kane puts it : 'Their principle purpose is to dilate upon the rules of conduct, law and custom'.[1] The *Āpastamba-Dharma-sūtra (ĀP-Dh. S.)* belongs to the *Taittirīya śākhā* of black *Yajurveda* and dates between 450-350 B. C.[2] In this article, an attempt is made to analyse the views of Āpastamba on Inheritance.

The problems of division of property and inheritance are treated at length in the *ĀP-Dh-S*. In the very first *sūtra*, *ĀP* says that (i) the property should be divided by the father during his lifetime, (ii) the property should be divided equally among his sons (a) except the eunuch, the mad man and the outcast and (b) after having gladdened the eldest son by some (choice) portion of his wealth.[3] As the division of property is to be done during the father's lifetime, it seems that the householders were supposed to become hermits or ascetics, during the rest of their life. But Gautama clearly says (XXVIII. 1) that partition should be made after the death of the father. It may be done during the father's lifetime, if he so wishes, provided the mother is past child-bearing (XXVIII. 2), Haradatta, a commentator on Āpastamba, here introduces a whole chapter on the division of a father's estate among his sons supplementing Āpastamba's short rule by the texts of other lawyers. No doubt, Āpastamba means to lay down, in these and the following *sūtras*, only the leading principles of the law of inheritance and he intends that the remaining particulars should be supplied from the law of custom or other *Smṛtis*.[4]

As mentioned above, *ĀP*. excludes a eunuch, an insane person and an outcast. According to Baudhāyana, the blind, idiot, eunch, one immersed in vices, afflicted with an incurable malady, one who neglects one's duties and occupations and an outcast are excluded from the inheritance.[5] Manu also states that the eunuch, the degraded, one who is blind and deaf from birth, insane, imbecile, dumb and one without a limb cannot

1. Kane P. V. History of Dharmaśāstra (HDs), Vol. I, Pt. I, P. 21.
2. Ibid., 2nd., p. 70.
3. एकधनेन ज्येष्ठं तोषयित्वा जीवन् पुत्रेभ्यो दायं विभजेत् समं क्लीबमुन्मत्तं पतितं च परिहाप्य। ĀP. II. 6.13.13 Q. II. 6.14.1.
4. Bühler, Trans. of ĀP.Dh S., SBE series, p. 132, f. n.
5. Vide S.C. Banerji, Dharma-sūtras, A Study in their Origin and Development, p. 117.

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get any portion from the father's property.[6] The general opinion is that they should, however, be maintained by those who take the inheritance and their progeny can be given a share.

About a preferential share to be given to the eldest son, there is a difference of opinion among the various *Ācāryas*. In the above *sūtra*, in the words *'ekadhanena jyeṣṭham toṣayitvā'*, Āpastamba grants the eldest son's right to inherit some choice portion of wealth in addition to his share which will be equal to that given to other sons, but here he does not specify which items could constitute that choice portion of the wealth which has to be given to the eldest son alone. After this he cites the opinion of others who declare that the eldest son alone is entitled to inherit the property.[7] Haradatta comments that the other sons should live under his protection.[8] In some countries, gold (or) black cattle, (or) black produce of the earth is the share of the eldest.[9] In the next *sūtra*, Āpastamba comments that the chariot and the furniture in the house are the father's share.[10] This implies that in the choice portion of the eldest son, the father's special share can be included. According to Vasiṣṭha (XVII. 42–45) the eldest son takes a double share and a tithe of the kine and horses ; the goats, the sheep and the house belong to the youngest son, and black iron, utensils, and furniture go to the middlemost. Baudhāyana specifies the additional share of the eldest by stating that according to the order of the four castes, the eldest son gets a cow, a horse, a goat and a sheep (II. 2. 3. 9).

Āpastamba contends that the eldest son may be given a choice portion of wealth and after pleasing him thus, the rest of the property may be divided equally among all the sons, but Āpastamba does not agree with the opinion of some other Ācāryas who entitle the eldest son alone to inherit property. He says that the *Śāstras* forbid any preferential treatment to the eldest son.[11] According to Āpastamba, the *Śāstras* give both the views, viz, (i) that the eldest son should be given preferential treatment,[12] and (ii) that all sons should be given equal treatment since Manu

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6. Cf. अनंशौ क्लीबपतितौ जात्यन्धबधिरौ तथा ।
उन्मत्तजडमूकाश्च ये च केचिन्निरिन्द्रियाः ॥ Manu 9.201
7. 'ज्येष्ठो दायाद इत्येके' । ĀP.Dh.S II.6.14.6, cf. Gautama (xxviii. 19) 'सर्वं वा पूजस्येतरान् बिभृयात् पितृवत्' ।
8. cf. Colebrooke, *Mitākṣarā*, Ch. I, Sect. iii, Par. 6.
9. देशविशेषे सुवर्णं कृष्णा गावः कृष्णं भौमं ज्येष्ठस्य । Āp. II. 6.14.7.
10. रथः पितुः परिभाण्डं च गृहे । Āp. II. 6 14.8
11. तच्छास्त्रैर्विप्रतिषिद्धम् । ĀP. II. 6.14.10
12. अथापि तस्माज्ज्येष्ठं पुत्रं धनेन निरवसाययन्तीत्येकवच्छ्रूयते । ĀP. II. 6.14.12

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divided his whole property equally among all his sons.[13] But according to Āpastamba, neither of the views represents rule of the time, since both are *anuvādas* and therefore mere statements of facts. Hence, according to Āpastamba, all the sons who are virtuous[14] inherit the property, and those who are unrighteous will be disinherited, even though the eldest son may be among them.[15]

In earlier, *sūtras*,[16] Āpastamba clarifies his position by saying that the sons begotten by a man who approaches in proper season a woman of equal caste, who has not belonged to another man, and who has been married legally, have a right to follow the occupation of their castes and to inherit the estate, if they do not sin against either of their parents.[17]

Āpastmba states that on failure of sons, the nearest *sapiṇḍa* gets the inheritance.[18] That at this juncture, he does not mention the widowed mother to inherit the property is significant, since, it seems that Āpastamba, like Baudhāyana, did not consider women and specially widows, fit to inherit, though after giving remote relations a priority in the inheritance, ultimately, he allows the daughter to partake it. Thus he says that if the *sapiṇḍas* are also not avaliable, the spiritual teacher inherits, on his failure, a pupil[19] *or* the daughter may take the inheritance.[20] This *sūtra* seems to place the daughter on an equal footing with those who are mentioned after the *sapiṇḍa*. As regards pupil, there is a condition that he may use the heritage for religious purposes for the benefit of the deceased. And on failure of all relations, the king takes the inheritance.[21]

Āpastamba makes one clarification with regards to the wife's share in the husband's property. He states that no division takes place between husband and wife[22] because from the time of marriage, they are united

13. मनुः पुत्रेभ्यो दायं व्यभजदित्यविशेषेण श्रूयते । ĀP. II. 6.14.11
14. सर्वे हि धर्मयुक्ता भागिनः । ĀP. II. 6.14.14
15. यस्त्वधर्मेण द्रव्याणि प्रतिपादयति ज्येष्ठोऽपि तमभात्रं कुर्वीत । ĀP II. 6.14.15
16. सवर्णापूर्वशास्त्रविहितायां यथर्तु गच्छतः पुत्रास्तेषां कर्मभिस्सम्बन्धः । ĀP. II. 6.13.1
17. दायेन चाऽव्यतिक्रमश्चोभयोः । Āp. II. 6.13.2
18. पुत्राभावे यः प्रत्यासन्नः सपिण्डः । ĀP. II. 6.14.2
19. तदभावे आचार्य आचार्याभावेऽन्तेवासी हृत्वा तदर्थेषु धर्मकृत्येषु वोपयोजयेत् । ĀP. II. 6.14.3
20. दुहिता वा । ĀP. II. 6.14.4
21. सर्वाभावे राजा दायं हरेत् । ĀP. II. 6.14.5
22. जायापत्योर्न विभागो विद्यते । ĀP. II. 6.14.16

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in religious ceremonies[23] and therefore they share all the rewards of works[24] which accrue spiritual merit and the acquisition of property,[25] but points out the opinion of some (*eke*) that the wife's share in the property consists of ornaments and wealth received from her relations.[26]

23. पाणिग्रहणाद्धि सहत्वं कर्मसु । ĀP. II. 6.14.17
24. तथा पुण्यफलेषु । ĀP. II. 6.14.18
25. द्रव्यपरिग्रहेषु च ।ĀP. II. 6.14.19
26. अलंकारो भार्यायाः ज्ञातिधनं चेत्येके । ĀP. II. 6.14.9

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EVOLUTION OF THE JAINA TREATMENT OF ETHICAL PROBLEMS

K. K. Dixit

The inner-community differences of the modern Jainas are chiefly centred around three questions, viz.

(1) Whether the original Jaina Scriptural texts are yet intact,

(2) Whether it is proper for a monk to put on any clothing whatsoever,

(3) Whether the worship of icons is a desirable religious practice.

Thus the first two questions are answered in the negative by the Digambara sub-sect and in the affirmative by the Śvetāmbara. sub-sect; similarly, the third question is answered in the negative by the important section of Śvetāmbaras designated Sthānakavāsin (which, it might also be noted by the way, disputes the authenticity of some 13 minor scriptural texts counted as genuine by the remaining body of Śvetāmbaras). The three points of difference in question deserve consideration in a proper historical perspective. Let us take them up one by one.

I

On the face of it it sounds odd that a religious sect should confess that in the course of historical process it long ago came to lose possession of all its original scriptural texts. But this is precisely what the Digambara sub-sect of the the Jainas seems to be doing. And yet the stand adopted by it on this score is not altogether odd. For the fact of the matter is that on almost all important theoretical questions the positions now-a-days considered to be characteristically Jaina are the end-product of a considerable long historical evolution. And in the early Jaina texts which alone could have been assigned the title 'Scripture' it is the early stages of this evolution that are to be met with—and naturally. This surmise is amply confirmed by a perusal of the genuinely old portions of the texts treated as scriptures by the Śvetāmbara sub-sect. Thus it must have been the absence in these texts of an exposition of the classical Jaina positions on important theoretical questions that created in the mind of the latter-day Digambaras a misgiving as to the authenticity of these texts, a misgiving that in due course culminated in an actual repudiation of their authenticity. However the difficulty scented by the Digambaras could not but have been encountered even by the Śvetāmbaras, but the latter came out with a different solution of it. Thus they imagined that a considerable portion of the

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original Jaina scriptural texts had been gradually lost by the time the remaining one was given the form in which it is with us to-day and since long. It can easily be seen that theoretically speaking the Digambara and Śvetāmbara stands in question were essentially similar, but the practical outcome was vastly different in the case of these two. For in view of their specific stand it came about that the latter-day Śvetāmbara scholars endeavoured as best they could to preserve the oldest stratum of Jaina literature. For if this stratum is to be detected anywhere it is somewhere within the body of the texts treasured as Scripture by the Śvetāmbara sub-sect. Of course, only too often did the latter-day Śvetāmbara scholars misread into an ancient text positions that were formulated in a considerably late period, but for this responsibility chiefly lies with that absence of a historical outlook which is so characteristic of almost all medieval Indian authors of whatever hue. In any case, it remains for a historical minded modern student of Jainism to show that if an ancient Jaina text contains a later developed position it can at the most contain it in a seed form. However, in this task too considerable help comes from those very commentaries on these ancient texts which were written by the latter-day Śvetāmbara scholars belonging to different historical periods. Naturally, the later Digambara scholars could not participate in the sacred task of preserving the letter of the ancient Jaina texts in question, but by way of compensation as it were they did their utmost to preserve and propagate what they understood to be the 'spirit' of those texts, an understanding which was almost wholly shared also by their Śvetāmbara contemporaries. For this understanding emerged from the later developed classical Jaina positions and so far as they were concerned there was little to differentiate between the respective Digambara and Śvetāmbara stands pertaining to them.

Thus the latter-day Digambara scholars as well as the latter-day Śvetambara scholars were of the view that the positions defended by them had been expounded in the original Jaina scriptural texts, but a difference—which, as has been just noted, was trivial in one respect and not so in another — arose when the former further contended that in due course the texts in question were *all* lost and the latter that in due course they were *largely* lost. And the understanding pertaining to the gradual loss of the original scriptural texts was a part and parcel of a larger understanding to the effect that in our times the whole of human development is on the downgrade. For the classical Jaina scholars divided one round of the ever-repeating time-cycle into an ascending half and a descending half, the duration of each covering years whose number was of truly astronomical order; and it was believed by them that we are living in a period falling towards the close of the descending half of a particular round of time-cycle — that is, in a worst imaginable period of time. However, in the

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descending half of a round of time-cycle as in the ascending half—so believed these Jaina scholars—there appear from time to time personages of highest spiritual merit—called *Tīrthaṅkara* — who re-establish the Jaina order on a new footing; the descending half to which we belong had for its 24th and last *Tīrthaṅkara* Mahāvīra whose date was 599-527 B.C., for its 23rd *Tīrthaṅkara* Pārśva whose date was 877-777 B.C. In view of these predominantly mythological beliefs of theirs it was rather easy for the classical Jaina theoreticians to suppose that good many desirable practices were possible of performance in the times of Mahāvīra and ceased to be so in due course. And retaining in memory the original Jaina scriptural texts was but an example of such practices. The notion as to what these texts are and how they came to be composed is equally much coloured by mythological considerations. Thus it was maintained — by the Digambars as well as Śvetambaras—that the most fundamental Jaina scriptural texts are the twelve *Aṅgas* composed by the direct chief-disciples of Mahāvīra on the basis of what they had learnt from the Master himself. As regards the identity of the extra-Aṅgic scriptural texts there is no unanimous tradition except that there were some such texts and that they were composed by the savants of the early post-Mahāvīra era. The classical Digambara scholars came to maintain that the extra-Aṅgic scriptural texts were as much lost to memory as were the *Aṅgas*. On the other hand, the classical Śvetāmbara scholars treated as extra-Aṅgic scriptural texts 12 *Upāṅgas*, several *Chedasūtras*, *Daśavaikālika*, *Uttarādhyayana*, *Anuyogadvāra*, *Nandī*, etc., but they too had no fixed tradition of saying that these texts and no other were to be treated as extra-Aṅgic scriptural texts; [the current orthodox Śvetāmbara practice of treating 34 particular texts as extra-Aṅgic scripture and the current Sthānakavāsī practice of treating 21 out of these as such are very late — almost modern.].

In the background of this much information let us critically examine the views—maintained in common or differing from one another—by the classical Digambara and Śvetāmbara scholars as to the origin and subsequent fate of the Jaina scriptural texts. As has been just noted, the classical Jaina scholars—Digambaras as well as Śvetāmbaras—believed that their most fundamental scriptural texts-the twelve Aṅgas—were composed by the direct chief-disciples of Mahāvīra. Of course, these scholars did not consider Mahāvīra to be the founder of the Jaina church (for this Church-so they thought—being eternal did not have a founder) but only the last *Tīrthaṅkara* of the current descending half of the current round of time-cycle. However, for all practical purposes Mahāvīra was considered by them to be the founder of the Jaina church, for a *Tīrthaṅkara* is after all supposed to be one who re-establishes the Jaina order on a new footing. And in view of such an exalted position accorded by them to Mahāvīra it was but natural

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for them to claim that their most fundamental scriptural texts somehow incorporated the words of Mahāvīra, and to say–as was actually done by them – that the twelve *Aṅgas* were composed by the direct chief-disciples of Mahāvīra on the basis of what they had learnt from the Master was as good as saying that these texts incorporated the words of Mahāvīra. But a perusal of the eleven *Aṅga*-texts of the present-day Śvetāmbara canon (the twelfth—viz. *Dṛṣṭivāda*—having been declared by the Śvetāmbaras themselves to have been lost long ago) convinces one that almost each of them is made up of portions composed by different persons at different periods of time. What has most probably happened is that these different portions were composed by different persons at different periods in the early post-Mahāvīra era, then were compiled in the form of different Aṅga-texts, and finally were attributed in retrospect to Mahāvīra himself; (many additions were made to these texts even much later). Thus it is difficult to assent to the orthodox Śvetāmbara contention that the eleven *Aṅga*-texts of the present-day Śvetāmbara canon are the meagre remnants of the twelve *Aṅga*-texts that were composed by Mahāvīra's direct chief-disciples; and the orthodox Digambara contention that there were once in existence twelve *Aṅga*-texts composed by Mahāvīra's direct chief-disciples with which, however, the eleven *Aṅga*-texts of the present-day Śvetāmbara canon have nothing whatsoever to do is still more unworthly of credence. So what has to be done is to subject to chronological startification the entire body of Śvetāmbara canon—without laying undue emphasis on the distinction allegedly obtaining between its Aṅgic and extra-Aṅgic sectors. For as a matter of fact, most and the most important of the extra-Aṅgic scriptural texts too are all made up of portions that were composed by different persons at different periods in the early post-Mahāvīra era (and in them too additions had been made even much later).

Lack of system is a most conspicuous feature of most of the Jaina canonical texts and that lends good support to the surmise that they are of the form of compilation made out of a pre-existing material. The first such compilations seem to have been the eleven (or twelve) *Aṅgas*, for otherwise it is difficult to make out as to why the later authors should make so much of them. And it would seem logical that these particular compilations were made at a period sufficiently posterior to the time of Mahāvīra and sufficiently prior to the time by which a mythology-laden account of them had been given currency. As a matter of fact, much of the Jiana mythology—pertaining to cosmographic as well as historical matters—is a sufficiently late growth, and the tradition regarding the composition of the *Aṅga*-texts is an integral part of the historical sector of this mythology. However, even certain extra—Aṅgic texts contain material that is pretty old—perhaps, older than the late material of the Aṅgic texts

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themselves. For example, among the *Aṅgas* the oldest material is to be found in the *Ācārāṅga I Śrutaskandha* and *Sūtrakṛtāṅga I Śrutaskandha*, but certain chapters of *Uttarādhyayana*—an extra-Aṅgic scriptural text—do not seem to be much later. In any case, there is need for working out the criteria on whose basis it might be possible to subject to a chronological stratification the entire body of the Jaina canonical texts. Later on, we shall ourselves be devising criteria for tracing the evolution of the treatment of ethical problems as met with in these texts, but meanwhile let us dispose of the two other points of difference that divide the Jaina community.

II

The classical Digambara scholars maintained the view that a Jaina monk ought to go stark naked; as a matter of fact, the very name 'Digambara' signifies an advocate of nakedness. Even the classical Śvetāmbara scholars could not .outright reject the idea that nakedness is a highly desirable monastic practice, for they too, just like their Digambara counterparts, believed that Mahāvīra himself was a naked ascetic. But these Śvetāmbara scholars came out with an amendment to the effect that nakedness was no more a possible practice ever since the time of Jambū, the third patriarch of the Jaina church after Mahāvīra. And this amendment of theirs was based on that well known consideration that ways of the world are going from bad to worse as time passes on, a consideration that could not lose upon the Digambaras even. For using this very consideration both the Digambaras and Śvetāmbaras came to maintain that attainment of *mokṣa*—the summun bonum of man's all desirable endeavour – is no more a possible proposition. Strictly speaking, the position was that attainment of *mokṣa* is no more possible in our parts of the universe — it being well possible in certain other parts of it posited by the Jaina cosmographic mythology. This is an example of how the Jaina position as to what desirable proctices are possible now and what are not possible got mixed up with all sorts of mythological notions — cosmographic and historical. Be that as it may, from the theoretical standpoint it was sheer chance that the Digambaras maintained that nakedness is a possible practice for all time to come while the Śvetāmbaras that it has ceased to be so ever since the time of Jambū.

However, even from the practical standpoint the difference between the Digambaras and Śvetāmbaras was perhaps not as sharp as it appears. For Jainism is a monastic religious sect in the sense that spiritual supervision of the laity is here the responsibility of the world-renouncing monks, so that if anywhere and at any time there happens to be developed a considerable community of Jaina laymen then a fairly large number of

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Jaina monks become the need of the hour. But in a civilized society it is not possible for a large number of persons to go naked. So practical compulsions led to the emergence within the Digambara Jaina community of a class of personages who would practise all sorts of austerities short of nakedness and would provide spiritual supervision to the mass of laity. And as such these personages were little distinct from the ordinary Śvetāmbara monks.

Yet controversy on the question of nakedness versus otherwise raged in all fury in good number of important Digambara and Śvetāmbara texts of the classical period. And that was a symptom of times. For in those times the numerous sub-sects of the same religious sect would lay all-out emphasis on the minor and obscure points of difference that divided them from one another. For example, this was the case with so many sub-sects of Buddhism regarding which our only current source of information are the second-hand reports dilating on such minor and obscure points of difference. Similar was the case with the Digambara and Śvetāmbara sub-sects of Jainism and nakedness was just one item of a long catalogue of minor and obscure points of difference that divided them from one another. True, nakedness was the most important item of this catalogue and perhaps the two next most important of its items were 'the possibility or otherwise of a woman attaining *mokṣa*' and 'the possibility or otherwise of an omniscient personage taking meal'. But in connection with none of these items — not even in connection with the most important of them — there was said much that was truly worthwhile.

III

The difficulty urged by the Sthānakavāsins against the orthodox Śvetāmbaras had its own importance. Thus since long had the Jainas been indulging in the practice of idol-worship, but the Sthānakavāsins pointed out that this practice is not found mentioned in any of the old Āgamic texts. Of course, had they been only insisting that the old Āgamic texts do not contain stray references to the practice of idol-worship their position would have been vulnerable, for these texts do contain such references and the Sthānakvāsins had enough difficulty about accounting for them, a difficulty that was mostly obviated by explaning away the references in question. As a matter of fact, however, the issue raised by the Sthānakvāsins had a much deeper import. For it is only in the later Jaina texts that the practice of idol-worship has been recommended as one of the chief religious duties of a Jaina, though the noteworthy circumstance is that even here the person had in view is a Jaina layman and not a Jaina monk. As for the oldest Āgamic texts they do not at all envisage the possibility

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of there being a Jaina layman at all, their preoccupation being with a Jaina monk. But even later Āgamic texts which explicitly and elaborately expound a Jaina layman's religious duties do not in this connection recommend the practice of idol-worship. In view of this all the Sthānakavāsī case becomes almost unassailable—like the Āryasamāja case that the Vedas do not recommend the practice of idol-worship. And the analogy is not at all superficial. For the Sthānakavāsī sub-sect of Jainism originated in the midst of the favourable anti-idolatry atmosphere generated by the advent of the Muslim rule in India, just as the Ārya samāja sub-sect of Vedicism originated in the midst of the favourable anti-idolatry atmosphere generated by the advent of the Christian-British rule in India. Both these sub-sects found solace in the discovery that their respective old scriptural texts were free from all tinge of idolatry, but both were faced with the hard fact that the mass of their co-religionists had turned downright idolatrous long long ago. For in what might be called the post-canonic phase in the history of Jainism the entire mass of Jainas had openly and enthusiastically embraced idolatry, just as in what might be called the Purāṇic phase in the history of Vedicism the entire mass of Vedicists had done so. Even so, the success of the Sthānakavāsins among their fellow-religionists was relatively greater than that of the Āryasamājins among theirs. (Incidentaly, it might also be noted that an anti-idolatry trend - called Tāraṇapantha-arose in the midst of the Digambaras as well; but this trend was much less influential than the Sthānakavāsī trend arisen in the midst of the Śvetāmbaras. The reason for this was that by the time the anti-idolatry movement was afoot the Digambaras had, for various historical reasons, ceased to be a developing community.)

This much analysis of the most important points of difference dividing the most inportant modern sub-sects of Jainism was necessary, for in much theoretical discussion conducted by the Jainas themselves these points unfortunately loom large. Not that these points are negligible, for even if trivial in themselves they are of considerble historical significance. Nevertheless, it is necessary that they be emphasized within proper proportions. Thus while evaluating the contribution made by Jainism to the treasure-house of Indian culture one should bring to prominence the so improtant things that unite all the Jainas rather than the so trivial things that divide them.

It is in conformity to this understanding that we below consider the Jaina treatment of ethical problems in its historical evolution.

A classical exposition of the Jaina ethical positions is found in Umāsvāti's *Tattvārthasūtra*. This text undertakes a systematic treatment of the seven *tattvas* or fundamental verities posited by classical Jainism, and of these verities

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the first two pertain to the sphere of ontology, the remaining five to the sphere of ethics. For they are *jīva, ajīva, āsrava, bandha, saṃvara nirjarā* and *mokṣa*; and a treatment on Umāsvāti's part of the verities *jīva* and *ajīva* is an ontological treatment of the animate world and the inanimate world respcctively, while a treatment on his part of the verities *āsrava, bandha, saṃvara, nirjarā* and *mokṣa* is a treatment of what he considers to be the most fundamental ethical problems. Thus *bandha* stands for the world career of repeated births and deaths, *mokṣa* for an absolute release from such a career; similarly, *āsrava* stands for the phenomenon of the karmic particles of a physical nature seeking to gain entry into an individuat's soul as a result of his good or bad acts, *saṃvara* for the phenomenon of these karmic particles being denied entry into an individual's soul, *nirjarā* for the phenomenon of the earlier entered karmic particles being expelled out of an individual's soul. Even this bare paraphrasing of the words denoting Umāsvāti's five verities pertaining to the sphere of ethics — particularly of the words *āsrava, saṃvara* and *nirjarā* — bristles with technicalities. It is therefore necessary to clearly trace the origin and historical evolution of these verities.

Since very old days a most conspicuous feature of the Indian thought-world has been the doctrine of transmigartion. True, it is absent in the oldest stratum of Vedic literature, but it does make its appearance in the latest. And as for Buddhism and Jainism, even the oldest literary pieces produced by them are found to exhibit familiarity with this doctrine. Confining ourselves to Jainism, let us examine how on this question matters stand in details.

In the classical Jaina version of the doctrine of transmigration a most conspicuous ingredient is the concept of karmic-particles treated as a type of physical entities. Thus according to the classical Jaina authors, whenever a being performs an act — good or evil — that is to bring about fruit at a later occasion — in this life or some future one — then physical particles of an appropriate description — called 'karmic physical particles' or 'karmic particles' — get attached to this being's soul and remain attached to it till the fruit in question is actually brought about; after that is done the physical particles in question take leave of the soul in question. It is only in the background of this whole theory that Umāsvāti's concept of *āsrava, saṃvara* and *nirjarā* can be properly understood. For as we have seen, his *āsrava* stands for the phenomenon of the karmic particles seeking to gain entry into a soul, his *saṃvara* for the phenomenon of these particles being denied entry into a soul, his *nirjarā* for the phenomenon of the earlier entered karmic particles being expelled out of a soul. The whole thing can be made crystal-clear with the help of an illustration advanced in the *Bhagavatīsūtra* – the illustration of a boat-with-hundred-holes

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floating on water. In case the holes are left uncovered water is bound to gain entry into the boat – this corresponding to the process of *āsrava*; in case the holes are properly covered water will be denied entry into the boat — this corresponding to the process of *saṃvara*; in order to render the boat safe that water ought to be drawn off which had entered into it before the holes had been properly covered – this corresponding to the process of *nirjarā*. And yet the fact remains that within the body of Jaina doctrines the concept of karmic physical particles is a rather late growth. Let us therefore trace the 'pre-history'– so to say – of the classical Jaina version of the doctrine of transmigration.

On various grounds – which need not be detailed just now – the *Ācārāṅgasūtra I Śrutaskandha* and the *Sūtrakṛtāṅgasūtra I Śrutaskandha* prove to be the oldest available Jaina texts. And in these texts the problem of transmigration and *mokṣa* is touched upon time without number. Thus they tell us as to what evil acts lead to one's involvement in the cycle of transmigration and what good acts lead to one's release from this cycle. Occasionally, they also come out with the view that an extra-corporeal soul it is that undergoes transmigratory cycle and attains *mokṣa*. (The very first chapter – out of nine – of the *Ācārāṅga I Śrutaskandha* is in a way an elaborate vindication of the reality of an extra-corporeal soul). But the mechanism of transmigration and that of *mokṣa* are nowhere worked out in details in these texts. Thus unlike the latter-day classical Jaina texts dealing with the problem of transmigration and *mokṣa*, our present two texts do not describe how as a result of one's acts likely to bear fruit at a later occasion the karmic particles of an appropriate description seek to gain entry into one's soul, how these particles remain attached to one's soul till the fruit in question is actually reaped, how these particles are purged out of one's soul once this fruit is actually reaped, etc. It is only in the *Bhagavatīsūtra* that beginnings of a theory of karmic physical particles make their appearance. Thus this text works out the details of this theory chiefly within the framework of a triad of concepts – viz. *bandha*, *vedana*, and *nirjarā* : Here *bandha* stands for the process of the karmic physical particles gaining entry into a soul, *vedana* for the process of this soul experiencing the fruit concerned, *nirjarā* for the process of these particles being purged out of this soul; (on a few occasions the word '*bandha*' is replaced by '*āsrava*' and, picturesquely, *āsrava* might be said to stand for the process of the karmic physical particles rushing towards a soul, *bandha* for the process of these particles actually getting attached to this soul, but from the standpoint of strict theory the two words are absolutely synonymous). However, two latter-day extensions of the theory of karmic physical particles are almost foreign to the *Bhagavatīsūtra* and this as follows :

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1

The classical Jaina authors like Umāsvāti speak of *āsrava*, *saṃvara* and *nirjarā* as three types of ethical activities — the first supposed to cause karmic bondage, the second supposed to prevent karmic bondage, the third supposed to purge out the karmas earlier bound down. This usage is unknown to the *Bhagavatīsūtra* which only in a general manner speaks of good and evil acts - the former supposed to loosen karmic bondage, the latter supposed to strengthen it. Thus so far as the simple ethical classification of acts into good ones and evil ones is concerned the *Bhagavatīsūtra* just carries forward the tradition of the old texts *Ācārāṅga I Śrutaskandha* and *Sūtrakṛtāṅga 1 Śrutaskandha*; what it newly introduces is the concept of karmic bondage supposed to be loosened by good acts and to be strengthened by the evil ones. It is only in a stray dialogue that the *Bhgavatīsūtra* somewhat approaches the usage of the latter-day theoreticians. Thus there the question is raised as to what is the result of *saṃyama* (= restrain) and *tapas* (=penance); and the answer forthcoming is that the result of the former is *anāsrava* (= absence of *āsrava*), that of the-latter *vyavadāna* (= purification). By way of answering the same question - and answering it in the same way — the latter-day theoretician would use the word *saṃvara* instead of *anāsrava* and *nirjarā* instead of *vyavdāna*, and the fact that the *Bhagavatīsūtra* does not resort to this latter-day usage tends to support the surmise that this latter-day usage had not yet become standardized. And as just hinted, even the dialogue in question is a stray dialogue of its type in the *Bhagavatīsūtra*.

2

The classical Jaina authors like Umāsvāti speak of two type of *āsrava*, a good one and an evil one - the former causing the bondage of good karmas (i. e. karmas yielding desirable fruits), the latter causing the bondage of evil karmas (i. e. karmas yielding undesirable fruits). But this usage is unknown to the *Bhagavatīsūtra* which would only concede that good acts cause the loosening of karmic bondage, the evil ones the strengthening of the same. Certainly, there are narratives where it is described how as a result of his good acts a person received a desirable next birth and how as a result of his evil acts he received an undesirable one and it was out of considerations like these that the doctrine of good and evil karmas was subsequently formulated. But the point is that in its genuinely old discussions pertaining to the doctrine of karma the *Bhagavatīsūtra* seldom concedes the possibility of there being a thing like good karma; it can at the most say that desirable fruits will be reaped if no karmas are bound down-not that desirable fruits will be reaped if good karmas are bound down.

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We have seen that the *Bhagavatīsūtra* conducts its discussion of karma-doctrine within the framework of a triad of concepts — viz. *bandha, vedana* and *nirjarā*. In course of time the concept of *bondha* was coupled with that of *mokṣa,* the concept of *vedana* with that of *nirjarā* and it was held out that these two concept-couples were a speciality of the Jainas. Now the concept-couple *vedana* and *nirjarā* was obviously a Jaina speciality but as conceived by the Jaina theoreticians even the concept-couple *bandha*-and-*mokṣa* became such a speciality. Later on, *āsrava* and *saṃvara* were coined as technical terms, the former standing for the evil acts causing the forging of karmic bondage the later for the goods acts causing the prevention of the same. Lastly, when karmas were divided into a good type and an evil one a new concept-couple was introduced in the form of *puṇya*-and-*pāpa*, the former standing for good karmas, the later for evil ones. On the other hand, the ontological speculations of the Jainas had already led to the positing of a verity *ajīva* (= not-soul) by the side of *jīva* (= soul), an instance of the *ājīva* substances being the karmic particles themselves. The process of formulating concept-couples went on still further but for our present purpose we can ignore that. For the point is that at long last thus came into existence that long compound which occurs at the beginning of so many old narratives and which says about an orthodox Jaina that he was conversant with the cotegories *jīva* and *ajīva, puṇya* and *pāpa, āsrva* and *saṃvara, bandha* and *mokṣa, vedana* and *nirjarā,* and so on and so forth. And when the classical Jaina theoreticians felt the need for framing a concise catalogue of fundamental verities which should cover the whole range of phenomena — ontological as well as ethical - that were worth investigating, they selected nine from the compound in question. Thus was adumbrated the celebrated Jaina doctrine of *nava-tattva* or 'nine fundamental verities' where the verities in question are *jīva, ajīva, āsrava, saṃvara, puṇya, pāpa, bandha, nirjarā* and *mokṣa,* and an author like Umāsvāti reduced the number of fundamental verities by two by treating *puṇya* and *pāpa* as two sub-items falling under the item *āsrava*. It was under the influence of this doctrine of *tattvas* - nine or seven — that later copyists expunged the word '*vedana*' from that long compound qualifying an orthodox Jaina. For strictly speaking, *vedana* and *nirjarā* and so also *bandha* and *mokṣa* were ontological catagories - just like *Jīva* and *ajīva*. For all practical purposes even the classical Jaina theoreticians treated *bandha* and *mokṣa* as ontological categories, for in connection with discussing them what they would do was to describe the mechanism of karmic bondage and *mokṣa* - an essentially ontological description. But the category *nirjarā* was treated by these theoreticians as an ethical category - just like *āsarva* and *saṃvara*; for under this category were described the ethical acts - penance, for example — which were supposed to relieve a soul of a vast burden of karmas at one go; hence it

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was that this category was decoupled from *vedana* which remained an ontological category even in the eyes of the classical Jaina theoretecians.

Broadly speaking, this was the path traversed by the Jaina treatment of ethical problems from the days of the *Ācārāṅga I Śrutaskandha* and *Sūtrakṛtaṅga I Śrutaskandha* down to the days of Umāsvati.

However, things cannot be left there. For what has thus far been supplied is a mere skeleton of the matter, a skeleton that stands in need of being provided with flesh and blood. And to this task we address our selves next.

In the times of Buddha and Mahāvīra the social atmosphere in India must have been somehow favourable for the growth of monastic communities. So many of them did in fact appear on the scene and two historically most important of them were those following Buddhism and Jainism. The latter-day Buddhism and Jainism differed from one another in so many well known ways but what distinguished the two in the beginning is a matter of more or less valid conjecture. All evidence—primary, secondary, and still more remote – tends to confirm the surmise that Jainism demanded from a monk harsher austerities than did Buddhism. The question is if this particular point of difference has a social significance; it seems to have at least some. Thus all the monastic communities of those days stood for a renunciation of the regular society—that being the very first condition of their coming into existence. But since all these communities depended on the regular society itself for their daily requirements like food, clothing shelter, etc. the harsher austerities a community chose to practise the more uncompromising attitude it could adopt towards the doings of the regular society. Here one might ask as to why at all a monastic community should adopt an uncompromising attitude towards the regular society; and by way of answer one should be told that such an attitude was implicit in the very circumstance of world-renunciation on the part of a monastic community. For why should a monk take leave of the world if in his eyes this world can possibly be a fit seat of residence ? Thus it seems quite plausible that a comparatively more austere code of the Jaina monastic community was indicative of its comparatively more hositle attitude towards the regular society. Of course, the question is yet full of difficulties, for it might be pointed out that a Jaina could as well be a householder as he could be a monk ; and since that was obviously the case in later historical times one might ask as to why the same was not the case in the beginning. In order to answer this question one must have before his eyes a still more concrete picture of the social conditions of the times of Buddha and Mahāvīra. Let us see how that proves helpful.

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By the times of Buddha and Mahāvīra the society of Vedic Aryans had reached a stage of development when the emergence of an affluent minority became a most conspicuous feature of it and the affluence of this minority was earned at the expense of the greater or lesser pauperization of the majority. So when the monastic communities of those times were denouncing the lust for property—a denunciation implicit in the very act of world-renunciation on their part—they were in fact denouncing the misdeeds of the affluent minority standing atop the contemporary society. And the so wide prevalence of the monastic movement was proof positive that such a denunciation was most timely. True, in its innermost essence the monastic movement was a religious phenomenon - not a social phenomenon; but in those times religion stood much more intimately related to the vitals of social life than it is in our times. Nay, in those times religion was perhaps the most potent—if not the only—ideological vehicle of conveying a social message that was to prove effective. Certainly, it was precisely because our monks were 'men of religion'—not 'men of worldly affairs'—that their criticism of the spirit of acquisitiveness must have sounded so reasonable (they themselves having no axe to grind—so to say); and it was as such that this criticism must have mitigated — to whatever extent possible - the ill consequences of the economic inequlity that had arisen in the contemporary society. Thus not to claim a special kinship with any part of the regular society was the very essence of a monk's career; hence it appears implausible that in those times there were Jaina householders just as there were Jaina monks. On this question the testimony of certain old Jaina texts is revealing and should be taken note of.

It is not accidental that those oldest available Jaina texts-the *Ācārāṅga I Śrutaskandha* and *Sūtrakṛtāṅga I Śrutaskandha*—do not at all envisage the possibility of there being any Jaina householders. Thus in these texts an ideal monk—that is, a Jaina monk in distinction from a non-Jaina one—is always contrasted to a householder as such without it being thought conceivable that there might be a person who is a householder as well as a Jaina. As a matter of fact, the tension built up between a monk and the regular society—particularly the former family-members of this monk—is a marked feature of these texts where social questions are touched upon. Thus in them the life of a householder is subjected to a trenchant criticism, the special dangers coming from the various quarters of the regular society and threatening a monk's composure are pointed out, the tempting offers held out by a monk's former family-members are graphically detailed. Of course, problems essentially similar to these were faced also by the latter-day Jaina monks but their complexion underwent a qualitative change when householders

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became an integral part of the Jaina order so long confined to monks. For now criticism will be levelled not against the life of a householder as such but against that of a non-Jaina householder—just as uptil now criticism had been levelled against the life of a non-Jaina monk. Positively speaking, schemes for an ideal conduct on the part of Jaina householders will now be formulated just as schemes for an ideal conduct on the part of Jaina monks had been formulated uptil now. On the level of pure theory the new change was reflected in importance being attached to the element of faith—understood as a bare acceptance of the truth of Jaina tenets. A non-technical employment of the term faith (*śraddhā*) had occurred in the *Ācārāṅga I Śrutaskandha* when a monk had been exhorted to remain firm in that very faith which had impelled him to take leave of home, but in the stage now ensuing faith will always be spoken of in connection with a householder's meritorious qualifications. Nay, even the life of discipline—a type of life advanced beyond the life of mere faith because accompanied by certain wholesome restrains imposed by oneself on one's everyday practice—was now divided into a lower stage and an upper stage, the former supposed to be led by a specially devout Jaina householder the latter by a Jaina monk. Certainly, the triple division of ethical life into 'a life of faith' 'a life of partial discipline' 'a life of total discipline' is the most essential feature of the classical version of Jaina ethical teaching and it has been developed in hundred ways in so mony later canonical and post-canonical texts. However, what we are essentially offered in this connection is an answer to the following three questions :

(1) Why is Jaina religion superior to other religions ?

(2) How should a Jaina householder lead his daily life ?

(3) How should a Jaina monk lead his daily life ?

And still more strictly speaking, the first of these questions is not something over and above the second and third. For in the eyes of the Jaina theoreticians the superiority of Jaina religion over other religions lies partly in the superiority of the householders following Jaina religion over those following other religions and partly in the superiority of the monks following Jaina religion over those following other religions. Thus in order to grasp the essentials of Jaina ethical teaching a study has to be made of the life-ideal of a monk as described in the Jaina texts belonging to different historical periods as also of the lief-ideal of a householder as described in those texts.

The life of a monk as such was a life of many austerities but the life of a Jaina monk seems to have been a life of specially harsh austerities.

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The *Ācārāṅga I Śrutaskandha* and *Sūtrakṛtāṅga I Śrutaskandha* repeatedly dilate upon the hardships that a Jaina monk is expected to put up with and the theme was systematized by the later Jaina theoreticians in the form of the doctrine of 22 parīṣahas. All this might suggest that the Jaina authors were somehow conscious that their monastic code of conduct was particularly harsh. In fact, however, with the later authors at least the question could not have been one of emphasizing the harshness of their monastic code of conduct; what they would at the most emphasize was the appropriateness of this code of conduct. For example, the Buddhists are supposed to have been advocates of a rather mild monastic code of conduct, but in their disciplinary texts there are cases where an excessively mild practice is disapproved of just as there are cases where an excessively harsh practice is disapproved of. On the other hand, the Jainas are supposed to have been an advocate of a rather harsh monastic code of conduct; but the example of the Digambara–versus Śvetāmbara controversy on the question of clothing suggests that a Jaina theoretician too was ready to condemn what he considered to be an excessively harsh practice just as he was ready to condemn what he considered to be an excessively mild one. That is to say, in the manner already hinted it was only in the earliest stage of Indian social development that the Jainas seem to have been an advocate of a comparatively harsher monastic code of conduct. The matter needs further consideration.

In the course of historical development the monastic movement gradually lost its original social significance. For the social task of mitigating the ill-consequences of economic inequality which this movement had been performing in its own manner gradually became the exclusive concern of state, the process reaching some sort of culmination in the state-policy of Aśoka, a policy in its essentials followed by the entire lot of subsequent Indian rulers. A by-product of this course of development was the circumstance that different religious sects and subsects—Brahmanical as well as monastic—gradually came to possess their respective exclusive circles of lay followers which, of course, would expand and contract with the change of conditions. And as thus constituted the different religious sects would now pursue broadly similar practices. A most noteworthy illustration is the practice of idol-worship which was sooner or later adopted by Brahmanism, Buddhism as well as Jainism though none of these religious sects had allowed for it in the beginning. And so far as Buddhism and Jainism were concerned the mutual similarity of practices went still further. Thus since very beginning the Buddhists were having their own monasteries where monks would put up for a longer or shorter period; but the Jainas till late objected to the practice of a monk staying at a building meant exclusively for his use

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which is why the old monastic disciplinary texts of the Jainas always discuss the problem of shelter in the form of a problem of seeking shelter at the residence of a householder. But when the practice of idol-worship was adopted by the Jainas as by the Buddhists the former too felt the need for having permanent structures where monks would put up and would preside over the cult of idol-worship. The Buddhists needed to build temple within the premises of their monasteries, but the Jainas had to start the practice of building monasteries-coupled-with-temples. It was thus that there came into existence within the fold of Jainism the movement called *caity-vāsa* (meaning the practice of monks staying within the premises of a temple). The movement was widespread among the Digambaras as well as Śvetāmbaras; but among both it was later on condemned as heterodox and was repudiated wholesale. However, even this repudiation did not mean a reversion back to the old stage of 'no monasteries and no temples' but advence forward to a new stage of 'monasteries and temples standing apart from each other'. It was the Sthānakavāsins who later on came out with the advocacy of 'no temples' but they too supported the practice of building monasteries; (as a matter of fact, the very name 'Sthānakavāsin' broadly signifies an advocate of monastery-building rather then temple building). [It is interesting to note that Terāpantha—an off-shoot of Sthānakavāsins—repudiates the practice of monastery-building along with that of temple-building. As a matter of fact, a section of the Sthānakavāsins proper too repudiates the practice of monastery-building, and the word Sthānakavāsin itself is of rather late origin.] It is in the background of this broad historical development that we have to evaluate the Jaina texts dealing with the problems of monastic discipline and composed in different periods—as also those dealing with the problems of a householder's religious duty and composed in different periods. In each case we will have to judge as to how far aware the later authors were of the historical changes that took place before their eyes. We have already noted that these authors quarelled so much on the question of nakedness versus otherwise which was after all an utterly impractical question. And we might find that they were not aware as to how much radical a departure from the practices of original Jainism was the practice of idol-worship.

We have argued that the old texts *Ācārānga I Śrutaskandha* and *Sūtrakṛtānga I Śrutaskandha* do not envisage the possibility of there being any Jaina householder. The argument is based not only on the negative ground that these texts do not mention a Jaina householder but also on the positive ground that they condemn the life of a householder as such. Certainly, the *Ācārānga* statement 'only the negligent one stays at home' is too categorical to leave one in doubt on that score. But

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grant for argument's sake that the passages construed by us as condemning the life of a householder as such in fact condemn the life of a non-Jaina householder in the spirit of the latter-day Jaina texts. Even then the fact remains that these old texts confine their treatment of practical problems to the sphere of the ethical performance--without ever touching the sphere of cultic performance. It is only in the *Bhagavatisūtra* that we first find mentioned two cultic performances—both supposed to be undertaken by a Jaina householder : one of them is called *Sāmāyika*, the other *Pauṣadha*. The reference to *Sāmāyika* occurs in a rather curious dialogue where the question is raised that if while a Jaina householder is performing *Sāmāyika* his wife is kidnapped by someone then whose wife it is that has been kidnapped. The answer forthcoming is that it is this Jaina householder's own wife that has been kidnapped, the reason being that even if he declares that things of the world do not belong to him he is not yet free from an attachment to these things. From this it becomes clear that *Sāmāyika* is conceived as a sort of cultic performance during which a householder makes declaration to the effect that things of the world do not belong to him. But it also seems clear that in the dialogue in question the householder performing *Sāmāyika* is being subjected to ridicule. For to hint that even while saying that certain things do not belong to him a man is yet attached to these things is to imply that this man is uttering falsehood. And that is something intriguing—particularly in view of the fact that a Buddhist canonical passge ridicules on this very ground a Jaina householder performing *Pauṣadha* (in the course of which too one perhaps makes a declaration of the type here under consideration). Perhaps, since the very begininng were the Jaina authors maintaining that only a physical detachment from the things worldy—such as is undertaken by a monk—is something worthwhile; but in due course they also began to attach importance to the process of one mentally withdrawing oneself from one's worldly possessions. And in the *Bhagavatī* dialogue in question the two attitudes are present somewhat in a state of un-reconciliation with one another. As we shall presently see, the later authors could evolve a more satisfactory concept of *Sāmāyika*. As for *Pauṣadha*, a *Bhagavati* narrative speaks of it as being of two types, one accompanied by a day-time fasting, the other by a day-time consumption of delicacies. Both the types involve a night-time *dharma-jāgara* (=pious wakefulness) which therefore seems to have formed the kernel of this performance. We are not informed about the details of *dharma-jāgara* but it should be natural to suppose that it meant some sort of preoccupation with things religious—may be listening to or talking about them. The noteworthy thing is that even other Canonical texts do not speak of any

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other cultic performances. Perhaps, it was not accidental that when a standard 12-item catalogue of the householder's religious duties was ultimately drawn up its ten items were of the form of an ethical performance and two of the form of a cultic performance; and these latter two were *Sāmāyika* and *Pauṣadha*. Of course, one particular canonical text forms an exception to what is being said here. It is the *Āvaśyakasūtra*, a text exclusively devoted to the treatment of a cultic performance called *Āvāśyaka* and consisting of six steps—viz. *Sāmāyika*, *Caturviṃśatistava*, *Vandana*, *Kāyotsarga*, *Pratikramaṇa*, *Pratyākhyāna*. Now, even here the last two steps are of the form of an ethical performance, but as conceived here they too have a cultic ring above them. Thus *Sāmāyika* is the process of attaining for a short while the state of complete mental composure, *Cāturviṃśatistava* the process of singing hymns in praise of the 24 *Tīrthaṅkaras*, *Vandana* the process of paying obeisance to the venerable personages, *Kāyotsarga* the process of rendering the body steady in some fixed posture or other (something like the bodily counterpart of *Sāmāyika* which is an operation of mind), *Pratikramaṇa* the process of confessing one's past offences against the code of proper conduct, *Pratyākhyāna* the process of making a resolve not to commit such offences in future. The fact that the cult of *Āvaśyaka* thus makes its appearance in a stray and solitary fashion in just one particular canonical text makes it almost certain that the cult as well as the text devoted to it were a fairly late phenomenon. It was only because the cult of *Āvaśyaka* as well as the cult of idol-worship satisfied some very strongly felt need of the contemporary Jaina society that both were adopted so enthusiastically and so unanimously that it began to seem as if they were practices of a hoary antiquity.

Having thus disposed of the question of cultic performance we are left only with the question of ethical performance so far as the field of practical activity is concerned. As had been noted a little earlier, the problem of ethical performance had been engaging the attention of the Jaina theoreticians since the oldest days and some sort of evolution of thought is distinctly visible in this connection. An essential feature of all ethical discussion is a broad classification of good and evil acts and it will be instructive to study as to what acts were regarded as good and evil by the Jaina moralists. It is somewhat natural to expect that acts actuated by a spirit of acquisitiveness should come in for condemnation at the hands of Jainas who were a monastic religious sect. As a matter of fact, we actually find the *Ācārāṅga I Śrutaskandha*—particularly its II chapter—denouncing the person who is mad after accumulating wealth. The impression is unmistakable that as understood by this text acquisitiveness is the chief vice-all the remaining vices, of which too a good number

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are taken note of, being but secondary to it. Not only that, even about the chief secondary vice the picture is pretty clear; it is violence that one resorts to in the course of accumulating wealth that is the chief secondary vice. And the *Sūtrakṛtāṅga* I *Śrutaskandha* gives a technical shape to these fundamental positions of Jaina ethics when it—at the very outset —declares *parigraha* and *hiṃsā* (= violence, more usually called *ārambha*) to be the basic vices. However, in the case of violence sociolgical considerations had been, since the very beginning, mixed up with certain extraneous considerations. Thus the Jainas considered it to be a speciality of their ontological position that not only are those beings living beings which are ordinary considered to be so but so also the earth, water, fire, air and plants. So in their eyes an avoidance of violence became not only an avoidance of the violence done to men and animals—but also of that allegedly done to the earth, water, fire, air and plants. And in course of time as the sociological considerations receded into background the Jaina moralists came to look upon violence as almost exclusively a violence done to the earth, water, fire, air, plants and animals.

Be that as it may, the later Jaina moralists increased the number of basic vices from two to five. Thus their list of them included not only acquisitiveness and violence but so also theft, incontinence and falsehood. Thus came into existence the celebrated doctrine of five *avratas* or indisciplines which a Jaina monk was expected to overcome absolutely and a Jaina householder to overcome to the extent possible. In the case of a monk the corresponding five *vratas* were called five *mahāvratas* or great vows; in the case of a householder they were called five *aṇuvratas* or small vows. To the householder's five vows were added seven additional ones (thus yielding the 12–item catalogue of the householder's religious duties). Of these seven two—viz. *Sāmāyika* and *Pauṣadha*—were of the nature of a cultic performance but the following five were of the nature of an ethical performance :

(1) *Digviramaṇa* : to desist from all misdeeds beyond a certain geographical limit in one direction.

(2) *Deśaviramaṇa* : to desist from all misdeeds beyond a certain sub-limit set within the geographical limit just spoken of.

(3) *Anarthadaṇḍaviramaṇa* : to desist from all unnecessary violence.

(4) *Upabhogaparibhogaparimāṇa* : to set a limit to the quantity of things to be consumed.

(5) *Atithisaṁvibhāga* : to entertain guests.

Considerable commentorial litrature was composed around the concepts of the five great vows, the five small vows, and the twelve religious

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duties of a householder. Naturally, in this mass of literature belonging to different periods the social conditions available in those different periods have found a more or less clear reflection and how that has happened remains to be studied.

Another classification of basic vices too has played an important role in certain divisions of Jaina literature—particularly in what is called karma literature (=a literature devoted to the problems of the doctrine of karma). In connection with this classification the basic vices are called '*kaṣāyas*' (roughly translatable as 'passions') and divided into four broad types-viz. anger, pride, deceit, and greed. The items of this classification had been appearing in the Jaina literature since the oldest days but their contextual significance was somewhat different—in a way just opposite—in the oldest literature and the later one. This in a text like *Ācārāṅga 1 Śrutaskandha* anger, pride, deceit, greed appear as just so many secondary vices--where the basic vices, as we have seen, were acquisitiveness and violence. But the later Jaina theoreticians would argue that even one who has gained victory over the vices of acquistiveness and violence--that is a well-vigilant monk - requires to undertake a lot of further endeavour with a view to getting rid of anger, pride, deceit and greed. In the technical terminololy of the *guṇasthāna* scheme the idea would be expressed by saying that one occupying the seventh *guṇasthāna* has gained victory over the vices of acquisitiveness and violence, but he has to traverse the *guṇasthānas* eighth, ninth and ten and then occupy the twelfth if he is to get rid of anger, pride, deceit and greed. The difference is explained by the difference of social conditions under which the two set of texts were composed. Thus the oldest authors were at pains to argue why one must adopt the career of a monk whereas the later authors were at pains to argue how one must behave after adopting the career of a monk. And the need is for studying the oldest as well as the later ethical teachings of the Jaina authors in their respective sociological backgrounds.

Texts dealing with the problems of monastic discipline were also composed by the Jaina authors of later periods. But it was clear that the social role of the monk was now different from what it had been in the earliest days. In those days the monk was a rebel against the regular society thundering against its inequities, but now he was a regular member of the 'establishment'- a mere religious sectary looking after the extra-mundane interests of his exclusive fellowship. Under such conditions the monastic disciplinarian was little differed from his Brahmanical counterpart—, both preoccupied with the rules and execptions of the petty details of their every day life rather than with any broader social problems. This over-all situation has found reflection as much in the latter day disciplinary texts of the Jainas as in the latter-day Smṛti texts of the Brahmins.

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ART NOTES ON SCULPTURE IN DHANAPĀLA'S TILAKAMAÑJARĪ

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Since the pioneering studies by Shri C. Sivaramamurti who has drawn the attention of Indologists, very few scholars have taken note of the data about sculptural art scattered in various Sanskrit classics, although numerous studies have been devoted to actual pieces of sculptural art. Dr. Vasudev Sharan Aggraval did valuable work with reference to the art data as found in Bāṇa's prose romances, viz., the Kādambarī and the Harṣacaritam. Similarly scholars have culled out and classified such data from other Sanskrit works of Kālidāsa, Daṇḍin and a few other poets. In his Presidential Address of Fine Arts & Technical Sciences Section, of All India Oriental Conference, XXIVth Session, Dr. U.P. Shah noticed a few references to architectural details in various descriptions of Jaina shrines in the *Tilakamañjarī* of Dhanapāla, and pointed out that "it is worthwhile exploring all Jaina literary sources of different periods, especially the *Kathā-granthas* for similar data."[1] The present study is exclusively devoted to the sculptural data as found in Dhanapāla's Tilakamañjarī.

I : Ornamentations in Temples and Palaces :

Among the pieces of sculptural art mentioned in the course of descriptions of temples and palaces, the following are noteworthy, viz., *Danta-valabhikā* (8, 19),[2] *Śātakumbha-stambha* (36,3), *Vikaṭapattrabhaṅga-citrita-cāmīkara-stambha* (71,14), *sphaṭika-stambha* (373,17ff.), *Āyatana-stambha-kumbhikā* (47,11), *Rakta-candana-stambha* (350, 9ff.) *Maṇiśilā-dārumaya-jayastambha* (60,9), *Makara-toraṇa* (265,19), *Prakāṇḍa-toraṇa* (304, 15ff.), *Mattavāraṇa-maṇipaṭṭa (223,7)*, *sphaṭika-vitardikā (267,13ff.)* and *Rājata-vedikā* (223,7).

II : Furnishings in Temples and Palaces :

Some more details are indicated in the case of a few other pieces. Thus, the basement of the highly precious lion-throne used to be made of golden stone or it was covered with sheets of gold.[3] The *Danta-paṭa* was as pure as slightly ripe inner petals of a lotus and was covered with clean white silken sheet; it was set at the back of the *Āsthāna-vedikā*; a *Matta-vāraṇaka* each built in moon-stone was joined to it on either side; on its back side was a high golden seat.[4]

Among the pieces of furniture, and etcetara, there are references to the extraordinarily high bedsteads of the Bhilla chief,[5] jewelled bedstead

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in the palace of Tilakamañjarī,[6] excellent golden saddle,[7] *Hema-viṣṭara*[8], *Viṣṭara*,[9] *Sukhāsana*,[10] *Āsandi*,[11] and a *Rājata-darpaṇa*[12].

III : Iconography :

As has been noticed by Shri B.C. Bhattacharya,[13] it is a time honoured custom in India to instal images for the purpose of private and public worship. Neither the Budhists nor the Jainas disregarded it and, in fact by assimilation, completely developed a system of their own with a multitude of images with canonical and mythical details. With the Jainas the images no doubt originated from the Tīrthaṅkaras. The governing idea of the image seems to be that it reminds a believer of the condition through which a Tīrthaṅkara passed to attain salvation and that affords him a strong incentive to follow the noble example of the Tīrthaṅkara in life. Dr. Bhattacharya further remarks[14] that ideas of auspiciousness, prosperity, wealth, kingly splendour and so on, found a direct outlet in the sculptural art in the images of subordinate gods and goddesses like Geṇesha, Śrī, Kubera, Indra, etc. The long-standing tradition and well-established images of these gods in Brāhmanic Hinduism directly appealed to the Jainas. It seems they were necessary for the mass appeal in view of a similar mass appeal of Brāhmaṇico-purāṇic image-worship.

The iconographic aspect of sculpture has received much attention at the hands of Dhanapāla, especially in the case of the Jaina images of the first Tīrthaṅkara Ṛṣabha and the last one, viz., Mahāvīra.

The image of Lord Ṛṣabha installed in the adytum of the Jaina temple on mount Ekaśṛṅga was a huge icon carved out of the philosopher's-stone.[15] It was set on a lion-throne bearing the frescoed motifs of a group of constellations, a dear and a lion.[16] The posture of the image was a sitting one called *Padmāsana* with the palms placed upright in the lap.[17] The curls of hair reaching both the shoulders had foliage decorations.[18] The ends of the eyes seemed to touch the root of the ears (of course from the front view) and the eyebrows were slightly fallen; the expression in them suggested a state of perfect mental poise and total absence of purturbation[19]. The face resembled the lunar disk.[20] On either side was a figure of Indra carrying white *cāmara* on his shoulder.[21] A circular halo around the face, three white parasols, figures of various flying gods, some of them playing divine trumpets, some showering flowers, some folding their hands and with nymphs riding different aeroplanes, are other accompanying features.[22] These features in their totality constitute what is technically known as '*PARIKARA*' in Jaina iconography.[23]

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The above description of the image of Ṛṣabha differs from that of a tenth century image of Ṛṣabha noticed by Shri Udai Narain Roy,[24] who observes that an image of Ṛṣabhanātha can be identified by his associated symbols, the bull and the wheel and the Sun between rampant lions at the base of the throne; seated in the posture of meditation and naked: two worshippers besides the central figure being Bharata and Bāhubali, and the smaller side figures on the base of the throne being the *Yakṣa Gomukha* and *Yakṣiṇī Cakreśvarī*. Some of the above details noticed by Shri Udai Narain Roy would rather tally with those in the following very brief description of the image of Lord Mahāvīra as given by Dhanapāla.[25]

The huge image (*bimba*) of Mahāvīra, the last Tīrthaṅkara, installed in the sanctum of the temple at Ratnakūṭa, was carved in a diamond slab,[26] and was set on huge golden throne.[27] There is a reference to the '*Parikara*' also, though the only details given about it are the motifs of the elephant, the lion and the wheel carved on the base of the throne.[28]

Another notable feature of Jaina iconography noticed by Dhanapāla is the '*SAMAVASṚTI-SĀLA*'[29] a later specimen of which is extant in the form of the 'Samosaraṇa' in the famous temple called Vimala-vasahi on Mount Abu (Rajasthan).[30] The details mentioned by Dhanapāla are wide circular halo around the face,[31] the group of constellations covered by the cloud of the deluge,[32] the Bhadrapīṭha depicting the events of the occasion of the Birth-Consecretion (*Janmābhiṣeka*) of Tīrthaṅkaras on the top of the Meru Mountain the sides of which were being splashed by the Milk Ocean.[33]

The images of other Tīrthaṅkaras are also referred to[34] in connection with the subsidiary shrines around the main one of the First Tīrthaṅkara Ṛṣabhanātha.[35]

It should be here noted that Dr. Umakant P. Shah has studied the Jaina icons and the relavant literature bearing on the architecture very thoroughly in his yet unpublished thesis (in three big volumes.), which treats the icons of the Tīrthaṅkaras in all their minute details covering about 167 pages (i.e. Vol. I, pp. 261-427).[36]

The image of the Goddess Śri, installed in the shrine specially built by King Meghavāhana in his palace garden, is said to have been carved in wood of a tree growing on the pearl mountain.[37]

In the nische of the walls of the way-side step-wells near shady bunyan trees, images of various gods were installed, probably as guardian deities.[38]

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Besides these, there are references to stone-images, most probably serving as fountain-heads,[39] the bracket-female-figures (*śālabhañjika*) carved in moonstones and having conspicuous breasts.[40]

IV : Yantras :

The term '*Yantra*' has been defined by Bhoja in his *Samarāṅgaṇa sūtradhāra* as a contrivance by which the natural forces like earth, water, fire, air and ether are channelled for the benefit of human beings. [41] In the year 1951 Dr. V. Raghavan first brought to light this aspect of Indian Sculpture in the course of his first lecture in the Indian Institute of Culture, Bangalore. Dr. Raghavan added a few more references to the original matter in the brochure and brought out its second edition from Madras in 1956.[42] Research scholars have welcomed the study as presenting in one place the entire material bearing on the very interesting subject. Dr. Vasudev Sharan Aggraval has studied the Yantras referred to in Bāṇa's prose romances.[43] However, Dhanapāla's Tilakamānjarī seems to have escaped the attention of Dr. Raghavan in this respect. Hence the present attempt to supplement the study.

Dhanapāla has referred to the following Yantras in his TM :

(i) *Ghaṭī-yantra* (*ii*) *Cāmīkara-cakra-dolā-yantra*, (*iii*) *Vimāna-yantra*, *(iv) Vilāsa-yantra-putrikā*, and (v) *Yantra-dhārā-gṛha*. Let us look into the details of each of them.

(i) *Ghaṭī-yantra* : It was the water-wheel mounted on a well and consisted of a wheel on which were suspended, like a huge belt, a pair of joined circular ropes to which, again, a number of earthern pots were tied in a series at regular intervals in such a way that the ropes along with some of the pots reach considerably below the surface of the of the water in the well.[44] Such water-wheels are found even to this day in places around Palanpur in north Gujarat.

(ii) *Cāmīkara-cakra-dolā-yantra* : It seems to have been a sort of a horizontally rotating merry-go-round possibly mounted on a central golden pillar serving as a pivot; it was decorated with silken banners on the top.[45]

(iii) *Vimāna-yantra* : It was a sort of a wooden aeroplane, at times studded with jewels and decorated with cloth banners; it could fly with great speed in the air.

(iv) *Vilāsa-yantra-putrikā* : It was a mechanical contrivance in the form of a female figure, most probably carved from stone or wrought in metals like gold and etcetara, and was set on the pillars; such mechanisms were utilized for waving *Cāmaras* to the kings and royal inmates in the palaces.[47]

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(v) *Yantra-dhārā-gṛha* : According to Dr. Dwijendranath Shukla, this was a sort of shower-bath.[48] But, on the evidence of Dhanapāla, it actually seems to have been a room on all the sides of which water was made to fall in jets as a cooling device,[49] (much in the same manner as, for instance, is to be found in the chimney-like cooling towers of the thermal power-house at Sabarmati, Ahmedabad); the water-supply to it was connected with the adjoining reservoir.[50] Dr. Vasudev Sharan Aggraval has studied the references to *Yantra-dhārāgṛha* found in Bāṇa's Kādambarī in his KESA.[51]

References :

1. Dr. Umakant P. Shah, Cf. *Progress of Studies in Fine Arts and Technical Sciences:* Presidential Address of Fine Arts and Technical Sciences Section. All India Oriental Conference, XXIV Session, Varanasi, October, 1968.
2. The references in the brackets are to the page and line numbers respectively of the Nirnaya Sagara Press (2nd) Edition, of Dhanapāla's *Tilakamañjarī* – TM(N) – ; the readings in the following quotations are according to the text critically fixed by me with reference to several original Mss.
3. TM(N) p. 228 (11ff)...*kārttasvaraśilāpīṭhabandhena mahārhasiṁhāsanena....*
4. Op. cit., p. 68 (22 ff.)..*āsthānavedikāyāḥ pṛṣṭhabhāge pratisthāpitamubhayataḥsaṁyojitamṛgāṅkamaṇidārunirmitodāramattavāraṇakamanupṛṭhamāhitoccakāñcanapīṭhamīṣajjaraṭhakumudagarbhadalāvadātamacchadhavaladhautapaṭṭāṁśukapaṭācchāditaṁ dantapaṭam.....*
5. Op. cit., p. 201(21)...*Bhillapateḥ...prākṛtajanadurārohān pallyaṅkān...* |
6. Op. cit., p. 423 (6ff.)...*maṇiparyaṅkikā..* |
7. Op. cit., p. 419 (2)...*prakāṇḍakanakaparyāṇa...* |
8. Op. cit., p. 72 (15).
9. Op cit, pp. 315 (20), 352 (11ff.).
10. Op. cit. p. 374 (16).
11. Op. cit., p. 377 (7).
12. Op. cit., p. 61 (5).
13. Cf. Dr. B. C. Bhattacharya, *The Jain Iconography*. Punjab Oriental Series, No. XXVI, Lahore, 1939, p. 19.
14. Op. cit., p. 20.
15. TM (N), p. 217 (22)...*mahāpramāṇām cintāmaṇimayīm pratimām...* |
16. Ibid., p. 217 (1)...*grahacakrālaṅkṛtamṛgabhājisiṁhodbhāsite.. alaghīyasi siṁhāsane...* |
17. Ibid., p. 217 (2) .. *nibaddhapadmāsanāmuparivitacitottānakarayugalakisalayitāṁkamadhyām...* |
18. Ibid., p. 217 (3ff.)..*patrabhaṅgalatābhiḥ keśavallarībhiradhyāsitobhayaṁ sapīṭhām..* |
19. Ibid., p. 217 (4ff.)...*apāṅgabhāgacumbitaśravaṇāntena kiñcinnatapakṣmaṇā nirvikāratārakeṇa cakṣuṣā..* |
20. Ibid., p. 217 (5)..*vidyotitavadanendubimbām..* |
21. Ibid., p. 217 (5ff.)..*aṁsāvalmbitadhavalacāmarasurendrasevitasavyāpasavyapārśvām..* |
22. Ibid., p. 217 (7ff.)...*atibhāsvarākṛtinā prabhāmaṇḍalenodbhāsitām...sitātapatrātrayīprakāśitatribhuvanaiśvaryām, aśeṣataśca vividhavimānavāhanādhirūḍhairatyudārākṛtibhirapsarotsṛṣṭakusumavṛṣṭibhiḥ kaiścillalāṭaghaṭitāñjalipuṭairambaratalavartibhiḥ kṛtrimasurasamūhaiḥ parikaritām..* |

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23. Cf. *Vāstu-sāra-prakaraṇa* by Ṭhakkura Feru, Edt. with Hindi Tr. by Pandita Bhagavandas, Jaipur. 1936, p. 96.
24. Cf. The article entitled '*Ṛṣabhanātha*, the First Jaina Tīrthaṅkara, Stone, Indian, 10th Century' in Bosten Bulletin, Vol. LKII, No. 330, 1964, p. 126.
25. TM(N), p. 275 (6–15).
26. Ibid. p. 275 (13ff.)..*atimahāpramāṇavajramaṇiśilāmayam* .. /
27. Ibid., p. 275 (9ff.)..*hiraṇmaye mahati siṁhāsane samāsīnam*.. /
28. Ibid., p. 275 (8)..*ibhamṛgendracakrādhyāsite siṁhāsane*.. /
29. Op. cit., p. 226(4).
30. Cf. *Śilparatnākara*, (Guj.) by Narmadashankar Muljibhai Sompura, Dhrangadhra, 1939; p. 496.
31. TM(N), p. 226 (3)...*bahalodyotabaddhapariveṣamaṇḍalaḥ*.. /
32. Ibid., p. 226 (5ff.).. *paritalinakālameghapaṭalāntaritavigrahaṁ grahagrāmaṇyam*.. /
33. Ibid., p. 226 (7ff.)..*sarvapathīnadiptipaṭalaplāvitabhadrapīṭhatayā kṣīrodasalilakṣālyamānamerupṛṣṭāṁ janmābhiṣekalīlāmiva darśayantiḥ*.. /
34. Ibid., p. 226 (14).. *jinānāmajitādīnāmapratimaśobhāḥ pratimāḥ* .. /
35. Cf. ibid., pp. 226(2) ; 256(9) : 406(1–3).
36. Cf. Dr. Umakant P. Shah, *Elements of Jaina Iconography* (North India), Baroda, 1953; Vols. I-III. a thesis submited to the University of Bombay, Bombay. (yet unpublished).
37. TM(N), p. 34 (6)... *muktāśailadārusambhavāṁ bhagavatyāḥ śriyaḥ pratikṛtim*... /
38. Op. cit., p. 117 (7ff.).. *dvārabhittigarbhapratiṣṭhitānekadevatāpratimābhiḥ..mārgavāpībhiḥ*.. ; Shri C. Sivaramamurti has misinterpreted the word '*pratimā*' in the sense of 'painting' in his article entitled '*Art Notes from Dhanapāla's Tilakmañjarī*, Indian Culture, Vol. II, No. 2, Oct. 1935, p. 199.
39. Cf. TM(N), p. 307 (20).. *pāsaṇaputrakeṣu*... /
40. Op. cit. p. 218(23) *indumaṇiśālabhañjikā*.. ; 364 (22 ff.) *ghanastanadvandvaśālinīnāṁ śālabhañjikānām*.... ; 389 (23ff.) *saśālabhañjikā*.. *saudhāgravalabhīśātakumbhastambhāḥ*... /
41. Cf. Bhoja's *Samarāṅgaṇa-sūtradhāra*, Vol. I, Chap. 31, vss. 3–5 ; *yadṛcchayā pravṛttāni bhūtāni svena vartmanā. niyamyāsminnayati yad tad yantramiti kīrtitam* //3// *svarasena pravṛttāni bhūtāni svamanīṣayā / kṛtaṁ yasmad yamayati tad vā yantramiti smṛtam* //4// *tasya bījam caturdhā syat kṣitirapo'nalo'nilaḥ / āśrayatvena caiteṣāṁ viyadapyupayujyate* //5//
42. Cf. Dr. V. Raghavan, *Yantras or Mechanical Contrivances in Ancient India*, The Indian Institute of Culture, Banglore, 1956.
43. Cf. Dr. Vasudev Sharan Agraval, *Kādambarī Eka Sāṁskṛtika Adhyayana* (Hindi), pp. 71, 85, 209, 213, 216 ; also cf. *Harṣacarita Eka Sāṁskṛtika Adhyayana* (Hindi) by the same author, pp. 204, 211, 216, 218.
44. TM(N), p. 8(13)... *madhuratāraghaṭīyantracitkaraiḥ*.. /
45. Op. cit., p. 157(18ff.).. *cīnāṁśukapatākābhiḥ pallavitaśikharāṇi cāmīkaracakradolāyantrāṇi* .. /
46. Op. cit., p. 344 (19).. *hāricandanavimānam*.. ; 366(13) .. *asahyavegamāruhya vimānam* ..; 381 (1ff.)... *utpatitaśca dūram... pracalitaḥ prakaṭitapaṭuraṁhasā...vibhajateva mārgaghaṭitāni meghavṛndāni....ambarajaladhilaṅghanayānapātreṇa tena pradhāvatāyāpitena nirdayaṁ dārubhavanenahyamānaḥ*..; 414 (23ff.)..*vicitravastradhvajamadhiruhya maṇivimānaṁ pracalitā gaganamargeṇa* .. /

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47. Op. cit., p. 60 (11ff.)..*savibhramotkṣiptairdakṣiṇakaraiḥ pracalayannavasareṣu bālavyajanāni vilāsayantraputrikāvidagdhatāṁ dhāsyati*..; 374 (10ff.).. *upanītacārucāmarābhirmaṇicatuṣkikāstambhatalavartinībhiścatasṛbhiścāmīkaraśilāyantraputrikābhih svairasvairamupavījyamānaḥ*.. |

48. Cf. Dr. Dwijendranath Shukla, *Bhāratīya Sthāpatya*, (Hindi), Hindi Samiti, Ministry of Information, Uttar Pradesh, Lucknow, 1968, p. 627.

49. TM(N), p. 17(21)... *prāntanipatadambudhārāndhakāritodarakuhareṣu dhārāgṛheṣu*... |

50. Op. cit., p. 418 (7ff.).. *adṛṣṭapārasarasastīrasutriteṣu yantradhārāgṛheṣu*.. |

51. Kad. E. Sam. Ad., pp. 197, 200, 376.

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SOME VERSIONS OF THE TALE OF VYĀGHRAMĀRĪ

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The tale of Vyaghramārī (No. 32 and 43 in the *Śukasaptati* Textus Simplicior ed. R. Schmidt, 1893; reprinted. 1959) can be outlined as follows : A quarrelsome woman once picked up a quarrel with her husband and left home taking her two young sons alongwith her. While passing through a thick forest she saw a tiger about to charge at her. Putting up a bold face she slapped her sons saying, 'Why are you quarrelling to have each of you a whole tiger for the dinner? You share this one for the time. We may shortly chance to get another one.' Hearing these words the tiger thought her to be none else than the legendary Tiger-killer, and scared to death he fled. On the way a jackal tried to convince him that what he believed to be the Tiger-killer was a mere human being. The tiger, not quite trusting the jackal, agreed to go back with the jackal tethered on his neck. As the woman saw the strange pair approaching, she pointed an accusing finger at the jackal and shouted, 'You crook! Previously you supplied me three tigers and hence I trusted you. How is that you have now brought just one?' Hearing these words the tiger took to his heels.

In the version presereved in a Kashmiri folk-tale, it is a farmer's wife who posing as a tiger-killer tries this trick, because her husband was forced to promise a cow to the tiger (cheetah) in order to save himself. The scared tiger in his second approach ties up his tail with that of the jackal, who dragged and dashed on the ground by the fleeing tiger meets his death in the end.

In another version, expanded and mixed with another motif and current in Rajasthan and Gujarat, the animals are three instead of two viz., lion, hyena and monkey and each one is outwitted in turn.

The earliest version of the tale is found in a Vinaya text of the Buddhists, viz., the *Bhikṣuṇī-vinaya* of the Ārya-Mahāsāṅghika-Lokottaravādin. The Buddhist Sanskrit text of the tale and its outline in English are reproduced below from Roth's edition of the *Bhikṣuṇī-vinaya*.

इयं स्त्री रात्रौ दारिकां स्कन्धेनादाय गच्छति । सिंहो च पुरतः प्रत्युपस्थितो । सा दानि दारिका दृष्ट्वा रुदिता । ताय स्त्रियाय दारिका चपेटया आहता–'एको ते सिंहो खादितो एतं पि खादितुकामासि' । सिंहः पश्यति–यादृशी एषा स्त्री ध्वांक्षा च मुखरा च खादत्येषा ममायीति । भीतः प्रपालयति । पुरतो मर्कटः आगत्वा

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सिंहं पृच्छति–'मृगराज-पुत्र कहिं गमिष्यसि'। सिंहो जल्पति–'भयं मे उपपन्नं'। वानरः पृच्छति–'कीदृशं भयं'। सिंहो विस्तरेणाचिक्षति। सो जल्पति 'नैवं वक्तव्यं। सिंहस्त्वं मृगराज। कस्त्वां प्रहरिष्यति। आगच्छाहि निवर्ताहि'। स नेच्छति। सिंहो वानरेण केशेहि गृहीतः। 'आगच्छाहीति'। सा दारिका दृष्ट्वा प्ररुदिता। सा स्त्री जल्पति। 'मा रोदाहि दारिके एषो तव मातुः केनानीतो केशेहि गृहीत्वा इदानीं यन् नं इच्छसि तं से खादाहीति'। सिंहः पश्यति–'मा हैवं संकेत-कृतं भविष्यति। एवमेवानीयानीय देति एषापि खादति। यत् तावदहं एकं वारं प्रपलानः किं भूयो निवर्तितः'। सो दानि तस्य मर्कटस्य अवधुनित्वा प्रपलानः।

'(The Lord) relates the story of a woman who walks at night carrying her child on her shoulder. All of a sudden a lion stands before them. The child starts crying. The woman gives a slap to the child saying : 'One lion has already been eaten by you, and now yov want to eat this one also'. The lion notes how forwardly eloquent and bold the woman is in regard to him. He gets frightened and runs away. A monkey sees the lion fleeing. Astonished, he asks, 'How it happened that the king of deers is running away'. The lion tells his story. The monkey says this is not the behaviour of a king and asks him to return. He refuses. After this the monkey jumps down and drags the lion by his mane to the place where mother and child are walking, Again the child cries. The woman says, 'Don't cry, the lion has been brought back by his mane to your mother; if you want to eat him, now eat him.' On hearing this, the lion turns the monkey from his neck, and runs away.

The Sanskrit text of the portion where the woman again consoles the weeping child seems to be slightly corrupt. In the sentence एषो तव मातुः केनानीतो· केशेहि गृहीत्वा the words मातुः केनानीतो do not make any sense. In all probability the text is to be emended as मातुलेनानीतो. On sighting the lion being led by the monkey, she brilliantly remarks : 'My child, don't cry. Here comes your uncle dragging the escaped lion by the mane'. Referring to the monkey as the child's maternal uncle absolutely convinces the suspicious lion that the monkey was in leage with the woman. In a current version too the jackal which takes the place of the monkey and which approaches the woman after having tied up its tail with that of the lion is similarly referred to. A search for other Prakrit and modern Indian folk versions and a systematic comparison of all the versions are obviously the two aspects that invite further efforts to study this tale.

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कालिदासनी नाटचोक्तिओ

गौतमभाई पटेल

संस्कृतमां नाटकोनी रचना रंगमंच पर प्रयोजवा माटेना विशिष्ट आग्रहथी थती अने ज्यां सुधी विद्वान प्रेक्षकोने नाटचप्रयोगथी संतोष न सांपडे त्यां सुधी सूत्रधार के कहोने कालिदास जेवो कर्ता पण आत्मसंतोषनो श्वास लई शकतो नहि.[1] नाटकनो प्रयोग रंगमंच पर केवी रीते करवो ते माटे लेखक पोते रंगसूचनो अथवा नाटचोक्तिओ कृतिमां उमेरतो. आवी नाटचोक्तिओ कालिदासना * अभिज्ञानशाकुन्तलमां ५०७; विक्रमोर्वशीयम्‌मां ३३२; मालविकाग्निमित्रमां ३२७ होवाथी बधुं मळीने ११६६ थाय छे. आमांथी केटलीक नाटचशास्त्रना विविध ग्रन्थोमां प्राप्त थती अने केटलीक कालिदासनी नाटचसूझ दर्शावती विशिष्ट प्रकारनी छे. तेओनो अभ्यास अहीं संक्षेपमां प्रस्तुत करवामां आवे छे.

जे उक्तिओ सर्वश्राव्य होय एटले सहु मंच परनां पात्रो अने प्रेक्षकोने सांभळवा–संभळाववा माटे होय तेने **प्रकाशम्**[2] कहेवामां आवे छे. **स्वगतम्** अथवा **आत्मगतम्** ए अश्राव्य प्रकारनी अर्थात् प्रेक्षको सांभळे ते रीते रंगमंच पर पात्र बोले पण रंगमंच परनां अन्य पात्रो माटे ते अश्राव्य होय छे.[3] आ सर्वश्राव्य अने अश्राव्यनो प्रयोग नाटकोमां विपुल प्रमाणमां थतो होय छे. आ उपरांत आवे छे **नियतश्राव्य.** जेमां रंगमंच पर भूमिका भजवतां सर्व पात्रो नहि पण नियत–अमुक निश्चित पात्रो ज ते सांभळे एवी व्यवस्था होय छे. आना **अपवारितम्**[4] अने **जनान्तिकम्**[5] एवा बे प्रकारो छे. वळी **आकाशभाषितम्** अथवा **आकाशे**[6] अने **कर्णे**[7] नो प्रयोग पण नाट्योक्तिओ तरीके थाय छे. ज्यां वात

नोंध *अभिज्ञानशाकुन्तलम्–संपा. गजेन्द्र गडकर. **विक्रमोर्वशीयम्**–संपा. एम. आर. काळे. **मालविकाग्निमित्रम्**–संपा. सी. एच. टोनी आवृत्तिमांथी पाना नंबर आपवामां आव्या छे.

१. जुओ. आपरितोषाद्विदुषां......शाकु० १।२

२. सा द. ६।१३८ द. रू. १–६४, ना. द. १२ अ., भो. प्र. पृ. २१९

३. ना. शा. २५।८८ सा. द. ६–१३७, द. रू. १–६४ ना. द. १२. अ.; भो. प्र. पृ. २१९ मं. मं. चं. पृ. ६०

४. ना. शा. २५।८९; सा. द. ६–१३८ अ.; द. रू. १–६६, भो. प्र. पृ. २२०

५. ना. शा. २५।९१, सा. द. ६–१३९, द. रू. १–६५ अ; ना. द. १३ अ.; भो. प्र. पृ. २१९, मं. सं. चं. पृ. ६०

६. द. रू. १।६७; ना. द. १३ ब, सा. द. ६।१४०; भो. प्र. पृ. २२०; रसा ३. २००; मं. सं. चं. पृ. ६०

७. ना. शा. २५।९२

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कानमां कहेवाय त्यां **कर्णे** एवुं नाट्यसूचन मळे छे. आ सहु कोई माटे अश्राव्य छे. आ उपरांत कोई पात्रप्रवेश अचानक थाय त्यारे **अपटीक्षेपेण** नाट्योक्ति प्राप्त थाय छे. विक्रम० अने शाकु०मां आनो प्रयोग थयो छे. आ सहुमां **अपवारितम्** अने **जनान्तिकम्** नो सूक्ष्म भेद समजवा जेवो छे.

आ विषयना आचार्योए ते व्याख्याओमां तारवी बताव्यो छे[८]—अन्य सहु पात्रोथी छूपुं राखीने एक पात्रने बाजुमां लई जईने जे कहेवाय ए **अपवारितम्** बने. अहीं बे ज पात्रो कार्यव्यापृत होय. ज्यारे कोई एकाद बे पात्रोथी छुपाववानुं होय पण अन्य पात्रो सांभळे तो वांधो न होय त्यारे **जनान्तिकम्** बने छे. **अपवारितम्** मां एक पात्र बीजा पात्रने बाजुमां लई जईने वात करे छे. अंग्रेजीमां (Aside) एवी नाट्योक्ति आने मळती आवे छे. ज्यारे **जनान्तिकम्** नो प्रयोग करवानो होय त्यारे **'त्रिपताकाकर'** नो प्रयोग थाय. जे पात्रोथी हकीकत छुपाववी होय तेमनी सामे अंगुठो अने टचली आंगळी वाळीने बाकीनी त्रण आंगळीओ ऊंची राखीने बोलाय, आथी प्रेक्षकोए मानी लेवानुं के जेनी सामे **'त्रिपताका'** दर्शावाई ते पात्र आ वाक्य सांभळतु नथी. कालिदासे **अपवारितम्** अने **जनान्तिकम्** नो तेना सूक्ष्म भेदने नजर समक्ष राखी सुन्दर उपयोग कर्यो छे. एक उदाहरण अहीं पर्याप्त लेखाशे.

विदूषकः (अपवार्य) उपस्थितं नयनमधु संनिहितमक्षिकं च । तदप्रमत्त इदानीं पश्य । (ततः प्रविशति आचार्येणावेक्ष्यमाणाङ्गसौष्ठवा मालविका)

विदूषकः (जनान्तिकम्) पश्यतु भवान् । न खल्वस्याः प्रतिच्छन्दात्परिहीयते मधुरता ।

८–तद् भवेदपवारितम् ।।
रहस्यं तु यदन्यस्य परावृत्य प्रकाशते ।
त्रिपताकाकरेणान्यानपवार्यान्तरा कथाम् ।।
अन्योन्यामन्त्रणं यत्स्यात्तज्जनान्ते जनान्तिकम् । सा. द. ६।१३६ वृत्तिनी समजूति प्रमाणे–यः कश्चिदर्थो यस्माद्गोपनीयस्तस्यान्तरत ऊर्ध्वं सर्वाङ्गुलिनामितानामिकं त्रिपताकलक्षणं करं कृत्वान्येन सह यन्मन्त्रयते तज्जनान्तिकम् परावृत्यान्यस्य कथनमपवारितम् ।
तर्जनीमूलसंलग्नकुञ्चिताङ्गुष्ठकरः । गण्डगः संहताकारप्रसारिततलाङ्गुलिः ।
पताकः स्यादथ यदि वक्रितानामिकाङ्गुलिः । स एव श्रोत्रगस्तर्हि त्रिपताक इतीर्यते ।।
स्थानान्तरं गत्वा अन्यस्य परस्य जनस्य समक्षे यत्तु रहस्यं गोपनीयं अन्यैः अकथनीयमित्यर्थः वस्तु प्रकाश्यते तत् अपवारितम् । अन्यान् जनान् अपवार्य जनान्ते पात्रसमूहमध्ये अन्योन्यस्य परस्परस्य आमन्त्रणं गुह्यभाषकं तत् जनान्तिकम् ।
मंदमंदारचम्पू. पृ. ६०

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अहीं प्रथम वाक्य केवळ राजाने उद्देशीने होवाथी **अपवार्य** (अपवारितम्) नो प्रयोग छे, बीजुं वाक्य राणी सिवाय अन्य सांभळे तो वांधो नथी माटे **जनान्तिकम्**. अहीं विदूषक **त्रिपताकाकर** राणी सामे करे आवी रंगमंच व्यवस्था गोठवावी जोईए.

आ उपरांत भरतमुनिना ना. शा. मां **स्मित, विस्मय, आवेग, असूया, व्रीडा, हर्ष** वगेरेने केवी रीते भजववा तेनुं विस्तृत वर्णन छे. ते सहुनो यथास्थाने कालिदासमां निर्देश छे.

मालविकामां **सर्वे प्रहसिता, मालविका स्मितं करोति** । एवी नाटयोक्ति मालविकाना नृत्य पछी विदूषक 'ब्राह्मणनी पूजा नथी करी' एवुं विधान करे छे त्यां आवे छे. अहीं **प्रहास** अने **स्मित** नो अलग निर्देश लेखकनी नाट्यसूझनो द्योतक छे. मुग्धा नायिका मालविका आ प्रसंगे पण प्रहास करे ते तेने इष्ट नथी. आथी तेना नाम साथे **स्मित** माटेनुं अलग सूचन करे छे. आथी पात्रनी विशिष्ट पात्रता जळवाय छे, चमकी ऊठे छे. अभिनयनी आबाद सूझ कालिदास धरावे छे.

भरतमुनिमां **'लज्जा'** नी व्याख्या के अभिनयनी चर्चा नथी. एक स्थळे लज्जादृष्टिनी चर्चा छे. लज्जाने स्थाने **'व्रीडा'** अने तेना अभिनयनी सुन्दर अने सूक्ष्म चर्चा छे.[३]

व्रीडा नाम—अकार्यकरणात्मिका । सा च गुरुव्यतिक्रमणावज्ञानप्रतिज्ञानिर्वहणपश्चात्तापादिभिर्विभावादिभिः समुत्पाद्यते । तां निगूढवदनाधोमुखविचिन्तनोर्वीलेखनवस्त्राङ्गुलीयकस्पर्शननखनिकृन्तनादिभिरनुभावैरभिनयेत् । अत्र आर्ये भवतः—

किञ्चिदकार्यं कुर्वन्नेवं यो दृश्यते शुचिभिरन्यैः ।
पश्चात्तापेन युक्तो व्रीलित इति वेदितव्योऽसौ ॥
लज्जानिगूढवदनो भूमिं विलिखन्नखांश्च विनिकृन्तन् ।
वस्त्राङ्गुलीयकानां संस्पर्शं व्रीलितः कुर्यात् ॥

कालिदासमां **सव्रीडम्** अनेकवार आवे छे. शाकु० ना ४ अंकमां **शकुन्तला व्रीडां रूपयति** एवो प्रयोग छे. ते कण्वने पगे पडे छे त्यां **सव्रीडम्** प्रयोग छे. तेने **गुरुजनव्यतिक्रमण**ने कारणे व्रीडा जन्मी छे. अने हवे मनमां पश्चात्तापनो भाव पण छे. माल० मां चित्रमां रहेल मालविकाने राजा ठपको आपे छे. अने मालविका आ सांभळी **सव्रीडवदनमञ्जलिं करोति**—एम कालिदास कहे छे. विक्रम० ना २ अंकमां उर्वशी राजाने **सव्रीडम्** प्रणाम करे छे. आम ज्यां ज्यां लज्जानो भाव

३ ना. शा. भा. १ पृ.–२६३–२६४

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छे त्यां कालिदासे **'व्रीडा'** शब्द वापर्यो छे. आ तेनुं भरतना नाट्यशास्त्रनुं सूक्ष्म ज्ञान दर्शावे छे. केवळ एकवार शाकु० ना ३ अंकमां **शकुन्तला सलज्जा तिष्ठति।** एवुं रंगसूचन छे. अहीं लज्जानो मानसिक भाव लेखक दर्शावी रह्या छे, ते माटेनो विशिष्ट अभिनय तेओने दर्शाववो नहि होय. अन्यथा **व्रीडां रूपयति** एवुं कांइक कह्युं होत. वळी तेओना ११०० थी वधु रंगसूचनोमां कयांय **सलज्जम्** के **लज्जां रूपयति** जेवो प्रयोग नथी. आ दर्शावे छे के कालिदास भरतना नाट्यशास्त्रथी सुपरिचित हशे.

शाकु० ना ५ मा अंकमां शकुन्तला **भीता वेपते** अने ६ ट्ठा अंकमां **पुरुषः-भीतं नाटयति** त्यां भीति अथवा भयनो निर्देश छे. गुरुजनना अपराधथी रौद्रवस्तुनुं दर्शन थवाथी- के घोर वस्तुनुं श्रवण थवाथी भय जन्मे छे, एवुं भरतमुनि माने छे.[10] शकुन्तलानो भय गुरुजनना अपराधथी जन्म्यो छे, माछीमारनो राजाना अपराधने कारणे छे, अप्राप्यनो प्राप्ति थतां, प्रियसमागम अथवा हृदयगत मनोरथनो-लाभ थतां मनुष्यने हर्ष उद्भवे छे, तेनो अभिनय नयन, वदननी प्रसन्नता, मधुरभाषा, आलिंगन, रोमांच अने ललित विहार वगेरेथी करवो जोईए,[11] कालिदासमां अनेक स्थळे 'सहर्षम्' नो निर्देश मळे छे, जेमके शाकु० ३ अंकमां **परिक्रम्य सहर्षम्-अये लब्धं नेत्रनिर्वाणम्।** अहीं प्रियजननी प्राप्ति हर्षनुं कारण छे. विक्रम० मां २ अंकमां भुर्जपत्र प्रसंगमां **नास्त्यगतिर्मनोरथानाम्** कहीने **गृहीत्वानुवाच्य सहर्षम्** एम कहे छे. अहीं एक साथे त्रण रङ्गसूचनो छे, **गृहीत्वा**-लईने, **अनुवाच्य**-पछी वांचीने अने इच्छित लाभ थयो होय तेम **सहर्षम्** जणाव्युं छे.

भरतमुनिना नाट्यशास्त्रमां १२मो अध्याय विविध गतिओनुं वर्णन करे छे. त्यां उद्भ्रान्तक नामनी अनेक गतिनुं वर्णन छे, शाकु० ६ ट्ठा अंकमां सानुमती माटे **उद्भ्रान्तकेन निष्क्रान्ता** एवुं लख्युं छे, अहीं **उद्भ्रान्तक** एक विशिष्ट प्रकारनी गति छे ते नहि समजनार आनो अनुवाद Exit by Jump अथवा Exit by flying through the sky करे छे, ते वास्तवमां नितान्त भ्रान्त छे, संस्कृतनाटकमां ते पछी कालिदासमां के अन्यत्र **ततः प्रविशति रथस्थो राजा** के **रथेन राजा** एम आवे एटले रङ्गमंच पर रथ आवे छे एवुं मानी नथी लेवानुं पण **रथस्थ** दर्शाववानी एक विशिष्ट गति छे. ए रीते चालतो राजा के सूत रङ्गमंच पर आवे एटले समजी

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१० ७-२२-२३-२४ ना. शा.
११ ना. शा. ७।६१.

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लेवानुं के राजा रथस्थ छे के सूत रथस्थ छे,[१२] आ ज रीते **आरोहण** अने **अवतरण** दर्शाववा विशिष्ट प्रकारनी गतिनो आश्रय लेवानो होय छे,[१३] **आकाशगमन** दर्शाववा आकाशमां उडवानुं होतुं नथी पण अमुक प्रकारनी गतिमां चाले एटले प्रेक्षकोए मानो लेवानुं के आ पात्र आकाशगमन करे छे. आथी समजो शकाय छे के ए जमानामां नाटक जोवा जनारनी मानसिक तैयारी अथवा नाटक समजवा माटेना न्यूनतम ज्ञाननी अपेक्षा रहेती हशे. कालिदासना प्रेक्षको **अभिरूपभूयिष्ठ'** हता एम तेणे ज नोंध्युं छे ने !

भरतना नाट्यशास्त्रमां उपलब्ध रङ्गसूचनो के अभिनयना स्थानो उपरांतना केटलांक नवां के मौलिक कही शकाय तेवां सूचनो कालिदासनां नाटकोमां अनेक छे. जेमां लेखकनी सूक्ष्म नाट्यसूझनुं सुभग दर्शन उपलब्ध थाय छे, **राजा अङ्गुल्यानुमन्यते** (माल०) **विदूषकं संज्ञापयति** (वि० ६०), **मणिमादाय मूर्ध्नि वहति** (वि० ८२), **मुद्रास्थानं परामृश्य** (शा० ११८) **चित्रलेखा मोचनं नाटयति** (वि० १४) **शरसंधानं नाटयति** (शा० ६) **कलशमावर्जयति** (शा० १६) **वृक्षसेचनं रूपयति** (शा० १२) **श्रुतमभिनीय** (शा० ५९) अहीं कोई विशिष्ट शास्त्रीय के पारिभाषिक अभिनय नथी, पण सहेजमां समजीने कोई पण नट ते करी शके तेवां आ सूचनो छे छतां तेमां नाट्यकारनी तख्तासूझ के रङ्गमंचसभानता प्रत्यक्ष थाय छे.

कालिदासे दर्शावेल कतिपय नाट्योक्तिओनो अभिनय केम करवो ए शास्त्रकारो के नटो माटे कोयडारूप पण छे. आजे तो तेनी परम्परा नष्ट थई होवाथी तेनुं मूळ पण सूचवी शकाय तेम नथी. उदा० **सिद्धमार्गमवगाह्य,** अथवा **नामाक्षराण्यनुवाच्य सापत्यतां रूपयति** (वि० ९०) **अधिकारखेदं निरूप्य** (वि० १०८) अहीं सिध्धमार्गनुं अवगाहन, सापत्यतानो अभिनय के अधिकारखेदनुं निरूपण नट केवी रीते करी शके ? अथवा करतो हशे ? **कपोतहस्तकं कृत्वा** जेवी नाट्योक्तिने समजाववा टीकाकार संगीतरत्नाकरमांथी अवतरण आपे छे के **कपोतोऽसौ करौ यत्र श्लिष्टमूलाग्रपार्श्वकौ । प्रणामं गुरुसंभाषे ।** गजेन्द्र गडकर–एक अन्य व्याख्या तेनुं मूळ दर्शाव्या विना नोंधे छे. **सर्वपार्श्वसमाश्लेषात् कपोतः सर्वशीर्षकः । भीतो विज्ञापने चैव विनये च प्रयुज्यते ।**

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१२ रथस्थस्यापि कर्तव्या गतिश्चूर्णपदैरथ ।
समपादं तथा स्थानं कृत्वा रथगतिं व्रजेत् ॥

१३ ना. शा. १२/९२

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कालिदासनी कालिदासीय विशिष्टता दर्शावती केटलीक नाट्योक्तिओनी चर्चा अनिवार्य बनी रहे छे. कयांक तेणे पात्रोना स्वभावनी विशेषता दर्शावती नाट्योक्तिओ अर्पी छे, जो ते मुजब अभिनय न करवामां आवे तो पात्रने अने परिणामे नाट्यकारने पण आपणे अन्याय करी बेसीए. दा. त. अनसूया अने प्रियंवदा **विस्मयादुरोनिहितहस्ते परस्परमवलोकयतः** । (शाकु० १८४) **हस्तमुरसि कृत्वा** (शा० ११२) **पटान्तेन मुखमावृत्य रोदिति** । (शा० १२२) वगेरेमां स्त्रीस्वभावनुं तादृश दर्शन प्राप्त थाय छे, **रशनामादाय राजानं ताडयितुमिच्छति** (माल० ८५)मां पात्रस्वभाव अने हास्यरसनुं सुभग संमिश्रण व्यक्त थयुं छे. विदूषकना चरित्रनी लाक्षणिकतानो द्योतक छे. उदा० **राज्ञो हस्ताद् कटकमादाय दातुमिच्छति** (मा० ४४) **दण्डकाष्ठमुद्यम्य चूताङ्कुरं पातयितुमिच्छति** (शा० १४२) **ततः प्रविशति यज्ञोपवीतबद्धाङ्गुष्ठः संभ्रान्तो विदूषकः** ।

बालमानस (Child psychology)ने पण पोतानी रङ्गसूचनाओमां लेखक सरळताथी सफळतापूर्वक व्यक्त करे छे. विक्रम० मां प्रणाम करता आयु माटे लेखक लखे छे... **चापगर्भमञ्जलिं करोति** (विक्रम० ९२) सामान्य शिष्टाचार अनुसार राजाने प्रणाम करता धनुष्य दूर मुकाय पण आ बाळक पासे तेनी अपेक्षा न रखाय ! पण कोई सूत्रधार तेवुं करावी न दे माटे कवि पोते तकेदारी राखो **चापगर्भमञ्जलिं** नुं रङ्गसूचन आपी दे छे. शाकु० मां शकुन्तलाने जोतां भरत तरत माता पासे दोडो जाय छे. **मातरमुपेत्य** अहीं दूरथी ऊभो ऊभो फरियाद करे तो बालस्वभाव अनुकूळ न कहेवाय. बालमानसने व्यक्त करती तेनी नाट्योक्तिओमां मूर्धन्य बिराजे छे. **अधरं दर्शयति** (शा० १७९) बाळकना वर्तनने केवुं सरस लेखके झडप्युं छे, खूबी तो ए छे के २००० वर्ष पछी पण बाळक आजेय अधरदर्शन करावे छे ने ! कालिदासनी केटलीक नाटयोक्तिओ तत्कालीन समाजनुं प्रतिबिंब पाडे छे. उदा० **निमित्तं सूचयित्वा** (विक्रम० २४।५० शाकु० अनेकवार) ते समाजनी शुकनमां आस्था व्यक्त करे छे. **कुमारं परिष्वज्य पादपीठे चोपविश्य** (विक्रम० ९४) मुजब राजा कुमारने आलिंगन आपी सिंहासन पर बेसाडतो नथी; के पोते आसनस्थ होवा छतां खोळामां बेसाडतो नथी; पण पादपीठ पर बेसाडे छे. शा माटे ? कारण विचारतां समजाशे के हजु तेनो अभिषेक थयो नथी. तेथी कुमार आयुने सिंहासने बेसवानो अधिकार नथी. बाकी ते पछी आवनार उर्वशीने सिंहासने बेसाडे छे. **अर्धासनं ददाति** (विक्रम० ९६) वळी सर्वे **नारदमनूपविशन्ति** (विक्रम० १०२) मां नारद पहेलां बेसे अने

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पछी बाकीना—आमां नारद तरफनुं बहुमान व्यक्त थाय छे. राजा पुरूरवा अने चित्रसेन गांधर्व एक बीजाने मळे छे त्यारे **परस्परं हस्तौ स्पृशतः** एम कह्युं छे. अहीं ते समये मित्रो केवी रीते मळता हशे ते दर्शाव्युं छे.[14] **ततः प्रविशति उन्मत्तवेशो राजा** (विक्रम० ६८) मां पात्रना पहेरवेशनुं पण सूचन छे.

कालिदासे मालविका० नी रचना भासने नजर समक्ष राखीने करी छे. परिणामे भासनी **निष्क्रम्य-प्रविश्य**नी युक्ति तेणे अपनावी छे. आ योजनामां कोई कार्यार्थे पात्र प्रयाण करे अने तरत पाछुं फरे, आपणे स्वीकारी लेवानुं के कार्य सद्यः संपन्न थई चूक्युं छे, वास्तवमां आ हृद्य नाट्यात्मक आयोजन happy dramatic device नथी. माल० मां कालिदासे **निष्क्रम्य–प्रविश्य** नी युक्ति ९ वार अपनावी छे. जेमां ७ वार वच्चेनुं कार्य सद्यः संपन्न थयुं एम स्वीकारी लेवुं पडे छे. पण शाकु० मां लेखके आ प्रकारना आयोजननी मर्यादाओ समजीने तेने घटाड्युं होय तेम लागे छे. अने धनमित्रना मृत्यु पछीनी घोषणा सिवाय क्यांय कार्य सद्यःसंपन्न थई गयुं एवुं मानी लेवुं पडतुं नथी.

कवि क्यांक **कर्णे** जेवी नानकडी नाट्योक्ति आपे छे. तो **सूतस्तथेति रथयुग्मश्लेषयति, राजा नाट्येन रथमारोहति. उर्वशी सनिश्वासं राजानमवलोकयन्ती सह सखीभिर्निष्क्रान्ता चित्ररथश्च ।** (विक्रम० १४) जेवी सुदीर्घ रङ्ग सूचनाओ पण पूरी पाडे छे. विक्रम० ना ४ अंकमां सविशेष एकपात्री अभिनयने अवकाश होवाथी **विलोक्य, विभाव्य, विचिन्त्य** वगेरे वैविध्यगर्भ सूचनो द्वारा अभिनय माटे वैविध्यनां द्वार कालिदासे खोली नांख्यां छे. **परिक्रम्य** जेवी सामान्य सूचनाने पण ते तो अनेकरीते दर्शावे छे, **परिक्रम्य, परिक्रमितकेन गतिभेदेन, परिक्रामन्, ध्यानमन्दं परिक्रम्य, अवस्थासदृशं परिक्रम्य, सविमर्शं परिक्रम्य** वगेरे यथास्थाने जोई लेवा. शाकु० ना छट्ठा अंकना मातली प्रसंगमां रङ्गमंच पर झडपथी क्रियाओ करवानी छे, त्यां केवळ ११ वाक्योना वार्तालापमां कवि २० वार नाट्योक्तिओ आपी अभिनय माटेनी एक बाजु नटने सुगमता करी आपे छे तो बीजी बाजु पोतानी नाट्यसूझनुं दर्शन करावे छे. अनेक नाट्योक्तिओ माटे विक्रम०नो भूर्जपत्रप्रसंग अने माल० नो सर्पदंशप्रसंग नोंधपात्र छे. क्यांक लेखकनो वधु पडती चोकसाईना कारणे अनावश्यक नाट्योक्ति पण प्राप्त थाय छे. शाकु० ना

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१४. सरखावो
समुपेत्याथ गोपालान् हास्यहस्तग्रहादिभिः ।
विश्रान्तं सुखमासीनं प्रपच्छुः पर्युपागताः ॥ श्रीमद्भागवत १०–६५–६५ ।

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७ मा अंकमां **वयमपि अवतराम** एम मातली कहे छे पछी **तथा करोति** एम रङ्गसूचन छे. आ न होय तो पण नट उतरवानो अभिनय करवानो ज ने ! भूर्जपत्र प्रसंगनी एक हकीकत नोंधपात्र छे, राणीना नूपुरना अग्रभागने लागेल भूर्जपत्रने निपुणिका उपाडीने ते अविरुद्ध होवाथी राणीने वांची संभळावे छे पछी **अत्रानेनैवोपायनेनाप्सरः कामुकं** प्रेक्षे (विक्रम० ३८) अहीं राणीए निपुणिकाना हाथमांथी ते लई लीधुं एम कह्युं नथी. राजा पासे पहोंचीने **आर्यपुत्र ! अलमावेगेन । एतत्तद् भूर्जपत्रम्** एम कहे छे, आ राणी पासे क्यांथी आव्युं ? कोई कहे निपुणिका पासे हशे अने राणीए हाथना इशाराथी बताव्युं हशे, पण एवुं रङ्गसूचन नथी अने पछीना समग्र वार्तालाप दरम्यान क्यांय निपुणिकानो निर्देशमात्र नथी, केवळ अंतमां **सपरिवारा निष्क्रान्ताः** मां तेने गणो लेवानी रही. आटली टीका करवानुं मन ए माटे थाय छे के अन्यथा निर्देशक के सूत्रधार पण भूल करी बेसे तेवा प्रसंगे कवि खास दरकार लईने सूचनो आपे छे, दा. त. शाकु० अंक ७ मां **बालः–देह्येतत् (हस्तं प्रसारयति)** मां 'ए आपो' कहेनार बाळक हाथ लंबावे ए स्वाभाविक छे. छतां **हस्तं प्रसारयति** सूचन करे छे, कारण तेना हाथना चक्रवर्तिनां लक्षणो राजाने देखाडवां छे.

कालिदास पोतानुं नाटक तख्तापर केवी रीते भजवाय ए माटे आटली हद सुधी सभान होवा छतां तेना नाटकोने भजवनारा घणी गंभीर भूलो करी बेसे छे. दा. त, शाकु० ना ५ मा अंकमां राजा दुष्यंतने आसनस्थ बतावाय छे. ज्यारे **राजा–(अवरुह्य परिजनांसावलम्बी तिष्ठति ।** अने **पुरोहितः–भोस्तपस्विनः असावत्रभवान् वर्णाश्रमाणां रक्षिता प्रागेव मुक्तासनो वः प्रतिपालयति** आम राजा ऊभो रह्यो छे, आम स्पष्ट विधान छतां आधुनिक निर्देशको राजाने आसन पर बेसाडी शकुन्तलानुं प्रत्याख्याननुं नाटक भजवे छे, आमां कालिदास अने राजादुष्यंत बंनेने अन्याय छे. अतिथि अने तेमांय महर्षि कण्वना आश्रमना अतिथिमंडळने आसन आप्या विना पौरवंशप्रदीप दुष्यंत बेसे पण खरो ?

समग्र चर्चानुं तारण ए छे के कालिदासे रङ्गमंचयोग्यता अने अभिनेयताने मनःचक्षु समक्ष राखीने पोताना नाटकोनुं सर्जन करेल छे. तेमां भरत मुनिना नाटचशास्त्रना ए सूक्ष्म अभ्यासी छे. तेमनो समय अने समाज पण भरतना नाटचशास्त्रना सिद्धान्तोने समजनार **अभिरूपभूयिष्ठ**परिषद्‌वाळो हतो. माल० अने शाकु० ना रङ्गसूचनोनो तुलनात्मक अभ्यास दर्शावे छे, के माल० मां **निष्क्रम्य–**

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प्रविश्य जेवी अपरिपक्व नाट्योक्तिओ विशेष छे, जे शाकु० मां नहिवत् छे जेने psychological stage directions कही शकाय तेवां पात्रना मानसने अभिव्यक्त करतां रङ्गसूचनो माल० करतां शाकु० मां गुण अने संख्यानी दृष्टिए सविशेष छे. अहीं तेनी उत्क्रांति थई छे. हवे ए बलवत् शिक्षित छे, नाट्यशास्त्र उपरांत पात्र, समाज, प्रसंग के रसने परिपोषक एवी अनेक नाट्योक्तिओ कालिदास पूरी पाडे छे. तेना आ प्रस्थाननुं सरळताथी के सफलताथी कोई पाछळनो नाट्यकार अनुकरण पण करी शक्यो नथी.

कालिदासनी सर्वोपरि विशेषता तो ए छे आवी नाट्योक्तिओ उपरांत केटलीक पात्रोनी उक्तिमां कया पात्रे केवी रीते अभिनय करवो ए सूचवी दे छे त्यां तेनुं प्रयोगविज्ञाननुं ज्ञान प्रत्यक्ष थाय छे. उदा० विक्रम० ५ मां अंकमां प्रवेश करती वखते उवर्शी (कुमारमवलोक्य) को नु खल्वेष सबाणासनः पादपीठे स्वयं महाराजेन संयम्यमानशिखण्डकस्तिष्ठति । पोताना बाळकना मस्तक पर हाथ फेरववो के वाळ ठीक करवा ए पितामाटे वात्सल्यने व्यक्त करती सहज क्रिया छे. अने पुरूरवा ए करी रह्यो छे. पुरूरवानुं पात्र भजवनार नटे आ क्रिया करवी ए सूचना नाट्यसूचना द्वारा नहि पण उर्वशीना उच्चारायेल वाक्यना एक शब्द द्वारा कवि करी रह्यो छे. कालिदासमां आवा अभिनेय अंशोनुं सूचन करतां वाक्यो के वाक्यांशो एक नवा संशोधनपत्रनो विषय पूरो पाडे तेम छे.

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नायक(त्रागाळा)-भोजकनी पारसी

सं० पं० अमृतलाल मोहनलाल भोजक अने लक्ष्मणदास हीरालाल भोजक

अहीं निर्दिष्ट 'पारसी' शब्द, सांकेतिक बोलीना अर्थमां छे. 'पारसी' शब्दना आ अर्थना संबंधमां, अमारा सम्मान्य स्नेही सुप्रसिद्ध विद्वान डॉ. श्री भोगीलाल-भाई ज. सांडेसराए अनेक प्राचीन अवतरणो आपीने चर्चा करी छे. जुओ 'बुद्धि-प्रकाश' मार्च–१९४९ ना अंकमां 'शब्दचर्चा–पारसी' शीर्षक लेख.

समाजना विविध वर्गो पोतानी जरूरी बाबतोमां परस्परनी अंगत समज माटे पोतपोतानी पारसीनो प्रयोग करे छे, जेथी नजीकमां उपस्थित अन्य जनो ते समजी न शके. आवी पारसीओमां सैन्योनी पारसी (Code word), तेना अधिकृत ज्ञाता सिवाय अन्यने सर्वथा अगम्य होय छे.

कापडिया, चोकसी वगेरे व्यापारी वर्ग तथा सोनी, सलाट आदि कलोपजीवी वर्ग पोतपोतानी पारसीनो प्रयोग करे छे, पण तेमां तेनो उपयोग मर्यादित होवाथी तेमनी पारसीनी शब्दसंख्या प्रमाणमां ओछी छे, ज्यारे जेनी प्रवृत्ति प्रत्येक वर्गना नाना–मोटा जनसमूह साथे संकळायेली छे तेवी नायक जेवी ज्ञातिओनी पारसीमां शब्द-भंडोळ वधारे होय ते स्वाभाविक छे.

प्रस्तुत नायकनो पारसीना जूज शब्दो घणां वर्षो पहेलां एक अभ्यासी भाईए अमारी पासेथी नोंधीने प्रकाशित कर्यानुं स्मरण छे. तेमज अन्यान्य बीजी पारसीओना संबंधमां सामयिकोमां परिचयो प्रकाशित थयानुं स्मरण छे. समयना अभावने लीधे अहीं स्थान निर्देश थई शक्यो नथी.

आ पारसीनी शब्दसूचिमां आवेलो कोइ कोइ शब्द वर्णविपर्यासथी बनेलो छे. तेथी संभवित छे के आवा शब्दो कदाच मौलिक न पण होय.

नायकनी पारसीमां लांबो के टूंको वार्तालाप करवाना प्रसंगे ज्यां ज्यां पारसीना मौलिक सांकेतिक शब्दना अभावने के विस्मरणना लीधे ऊणप उपस्थित थाय छे त्यां त्यां सर्वजनसाधारण भाषाना प्रचलित शब्दने संस्कार आपीने सांके-तिकशब्द बनावी लेवामां आवे छे. आ रीत आ प्रमाणे छे–प्रथम कोई पण शब्दना

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१. सोनीनी पारसीना शब्दोने डॉ. श्री भोगीलालभाई ज सांडेसराए, प्राचीन हस्तलि-खित पानाना आधारे प्रकाशित कर्या छे, जुओ तेमनो 'सोनीनी पारसी' शीर्षक लेख–बुद्धि-प्रकाश, ओगष्ट–१९५१.

२. आ पारसीने 'सोमपुरा सलाटनी पारसी' शीर्षक लेखमां श्रीकांतिलाल सोमपुराए प्रका-शित करी छे, जुओ, 'बुद्धिप्रकाश' डिसेम्बर १९५४.

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आद्य व्यंजनने दूर करीने तेना स्थानमां 'छ्' व्यंजन मूकवो, दा. त. कूतरो–छूतरो, पूरी–छूरी. आम कर्या पछी मूळ शब्दना आद्य व्यंजनने, अनुस्वारयुक्त 'अ' थी युक्त करवो अने ते उपयोगमां लेवा धारेल शब्दना प्रारंभमां मूकवो. आथी अहीं उदाहरण रूपे आपेला 'छूतरो' ना प्रारंभमां 'कं' अक्षर आव्यो, एटले 'कंछूतरो' शब्द बन्यो. आवी ज रीते पूरीनुं 'पंछूरी'. जे शब्दोनो प्रारम्भ स्वरथी थतो होय ते शब्दोमां ते ते शब्दना प्रारम्भना स्वरने 'छ्' व्यंजनयुक्त करीने तेना आगळ 'अं' उमेरीने सांकेतिक शब्द करवामां आवे छे. उदाहरण–अंबा–अंछंबा, ईश्वर–अंछीश्वर, उधार–अंछुधार, ओटलो–अंछोटलो वगेरे. आ पद्धतिए समग्र शब्दोने सांकेतिक बनावी शकाय, तेथी आवा शब्दो अहीं शब्द-सूचिमां आप्या नथी.

पारसीना मौलिक शब्दोनी ऊणपना स्थानमां उपर जणावेली रीतथी बनावेल सांकेतिक शब्दनो प्रयोग करीने प्रस्तुत पारसो अस्खलित रीते बोली शकाय छे. तेने लीधे आ पारसीमां कोई पण विचार के वर्णन व्यक्त करवामां अपूर्णता नथी रहेती. आ हकीकतना उदाहरणरूपे अमे पारसीना शब्दोमां 'सीपण खग' नामनी एक नानी कथा योजी छे अने तेने, तेना अनुवाद साथे, शब्द-सूचि पछी आपी छे.

प्राचीन समयमां अहीं आपेला शब्दो करतां कदाच वधारे शब्दो पण हशे, आज तो आ पारसीना वारसदारोमां पण आ पारसीथी अज्ञात वर्ग घणो छे. अने भविष्यमां आ पारसीनो वारसो लुप्त पण थई जाय ते संभवित छे. आ स्थितिमां उपलब्ध सामग्री एकत्र करी प्रकाशित करवा माटे अमारा स्नेही श्री मनुभाई जोधाणी अने मुरब्बी श्री रतिलालभाई देसाईए अमने उत्साहित कर्या ते बदल अमे तेमना प्रत्ये आभारनी लागणी व्यक्त करीए छीए.

अमे गत त्रीस वर्षमां अंतरे अंतरे, पाटण कुणघेर पांचोट जगुदण सुंढाई वडनगर विसनगर सिद्धपुर आदि अनेक स्थानोमां वसता नायक-भोजक भाइओ पासेथी प्रस्तुत पारसीना शब्दो मेळवी शक्या छिए. तेथी ए सर्व भाइओ प्रत्ये तथा कवि श्री पथिक नायक अने सुप्रसिद्ध जैनगायक श्री गजाननभाई ठाकुरे केटलाक शब्दो आप्या छे, ते बदल तेमना प्रत्ये अमारो कृतज्ञ भाव दर्शाविए छीए.

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नायकनी पारसीनी शब्दसूचि

अकालो
अकाल्ल्यो } =१ उपाश्रय, २ उपवास

अठोलु
अट्ठोलु } =आठ

उबळवुं=भोंठा पडवुं
उबळामण=भोंठप
उब्ळी=भोंठी पडी
उबळेली-भोंठी पडेली

उवळ्युं
उबळेलुं } भोंठुं पडेलुं (पु० ॰ळ्यो ॰ळेलो)

अडदोप्=पडदो(नाटकनो)
अत्तइ=मेळ-ताल वगरनुं
असु=आ
अैन=आ
कढवाडवुं=काढवुं
कढवाडी=काढी
कढवाडेलुं=काढेलुं(स्त्री०-॰ली, पु०-॰लो)
कढवाड्युं=काढ्युं
कढवाड्यो=काढ्यो
कमरो=रुपियो
कलवुं=मरवुं
कलाडवुं=मारवुं
कलाडी=मारी
कलाडेलुं=मारेलुं (स्त्री०-॰ली,पु०-॰लो)
कलाड्युं=मार्युं
कलाड्यो=मार्यो
कली=मरी-मृत्यु पामी
कलेलुं=मरेलुं(स्त्री०-॰ली, पु०-॰लो)
कल्युं=मर्युं
कल्यो=मर्यो
कहंताळ=कजियो करीने पजवनार
काटको=१ हाथ, २ अवाज

काळकी
काळची } =रात-रात्री

कुदान=दुकान
कुनकडुं=नानुं (स्त्री०-॰डी,पु०-॰डो)
कुंडण=१. खाद्य वस्तु, २ जमण
कुंडणियो=खवैयो-खावानी वृत्तिवाळो
कुंडवुं=खावुं
कुंडी=खाधी
कुंडेलुं=खाधेलुं (स्त्री०-॰ली,पु०-॰लो)
कुंड्युं=खाधुं
कुंड्यो=खाधो
कुंडाडवुं=खवराववुं
कुंडाडी=खवरावी
कुंडाडेलुं=खवरावेलुं (स्त्री०-॰ली,पु०-॰लो)
कुंडाड्युं=खवराव्युं
कुंडाड्यो=खवराव्यो
केंती=स्त्रीना जेवी नजाकतवाळो पुरुष
केंनळवुं=नीकळवुं
केंनळी=नीकळी
केंनळेलुं=नीकळेलुं(स्त्री०-॰ली,पु०-॰लो)
केंनळ्युं=नीकळ्युं
केंनळ्यो=नीकळ्यो
केंलवो=दारु-मदिरा
* कोंथवुं=वा छूट करवी
कोंयो=खोडो-खराब आदतो
कोमलवुं=मोकलवुं
कोलक=१ गर्भवती स्त्री, २ पेट

कोलंबर
कोलु } =पेट

कोंथणियुं=रसोडुं
कोंथवुं=रांधवुं
कोंथी=रांधी
कोंथेलुं=रांधेलुं (स्त्री०-॰ली, पु०-॰लो)
कोंथ्युं=रांध्युं
कोंथ्यो=रांध्यो
खग=पोलीस, जमादार
खगियार=अगियार

* आ अने आनी पछीनी शब्दसूचिमां आवतां क्रियापदोनां कृदन्त रूपो 'कढवाडवुं' 'कलवुं' वगेरे क्रियापदोनां कृदन्त रूपोनी जेम समजवां.

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खजार=हजार
खजुरिया=घउं
खटाळी=१ केरी, २ छाश
खडधुं=अधुं (स्त्री०-°धी,पु०-°धो)
खडभियो=चणियो
खदडी=वेश्या
खदणा=दक्षिणा
खदणी=दक्षिणी महाराष्ट्री
खनगुं=नागुं(स्त्री०-°गी,पु०-°गो)
खनोद=नखोद
खनोदियुं=नखोदियुं
खनोदियो=नखोदियो
खपरी=खीचडी
खंभारण=बारोटज्ञातिनी स्त्री
खभारो=बारोट
खमंदर=मंदिर
खलगर=मुफलिस
खलवुं=लखवुं
खलाववुं=लखाववुं
खंगुं=नागुं(स्त्री०-°गी,पु०-°गो)
खंडवुं=वा त्रूट करवी
खंडुल=विधवा स्त्री
खारपवुं=खिजावुं, गुस्से थवुं
खारवाडण=मारवाडण
खारवाडी=मारवाडी
खारवो=गोळ
खारहनाथ=गधेडुं
खारही=गधेडी
खारहुं=गधेडुं
खारहो=गधेडो
खाळवुं=स्नान करवुं
खावरी=वाघरी
खावरेण=वाघरेण
खांनवुं=नांखवुं
खीपरी=खीचडी
खीभ=भीख
खीभवुं=भीख मागवी
खीभारण=भीखारण
खीभारी=भीखारी
खुज=भूख
खुजमाल=मख्खीचूस, कंगाल
खुज्यो= १भूख्यो, २ अयोग्य रीते पैसा खावानी वृत्ति वाळो
खुटको=सोपारीनो टुकडो
खुडका } =डोसी
खुडी }
खुडो=डोसो
खुदान=दुकान
खुबळवुं=भोंठा पडवुं
खुबळामण=भोंठप
खुभवुं=ऊभा रहेवुं
खुमण=मुख-मों
खुसोड=१ सुथार, २ कुंभार
खुसोडो=१ सुथारण, २ कुंभारण
*खुहण=हास्य
खुह्वाडवुं=हसाववुं
खुहवुं=हसवुं
खुहाडवुं=हसाववुं
खेक } =एक
खेख }
खेलो=कांचळियानो वेश करनार
खोंरूं } =घर
खोंजरूं }
खोंनवुं=नांखवुं
खोंजुं=घर
खोंबडवुं } =पडवुं
खोंमणवुं }
गनु=अफीण
गनुर=शहेर
गमणियो=जोडो-पगरखुं
गमणो=पग
गंध=१ भंगी, २ चमार
गंधवेण=भंगडी
गंधवो=भंगी
गुणवुं=जवुं

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* शब्दोमां आवता 'ह' अक्षरने ज्यां ज्यां ह आवो मोटो ब्लेक जणाव्यो छे त्यां त्यां तेनो उच्चार 'अ' स्वर पछी उच्चाराता विसर्गना जेवो जाणवो.

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गुतमो=फातडो
गोटडी=नानी छोकरी
गोटियुं=नानुं छोकरूं
गोटियो=नानो छोकरो
गोडमो
गोरमो } =लाडु
घाड=विष्टा
घाडवुं=हगवुं
चकेडी=चलम
चांप=पांच
चतवा=चा
चप्पा=पचास
चप्पी=पचीस
चरसुं=मरचुं
चालवी=सोनारण
चालवो=सोनी
चिक्कण
चीकण } =घांची
चीक्कणी
चीकणी } =घांचण
चितालुं=मंदिर
चुंकण=दरजी
चुंकणी=दरजण
चेमनी=पटलाणी
चेमनो=पटेल
चेववुं=वेचवुं
चोलु=चार
चोहलो=खाटलो
चोंखलुं=जोडुं-खासडुं
चोंखलो=पग
चोंमणी=आंख
चोंमवुं=जोवुं
चोंमाडवुं=बताववुं
छपनास=छास
छपा=पचास
छपी=पचीस
छल्लु=छ

छातरी=छोकरी
छातरूं=छोकरूं
छातरो=छोकरो
छापळ=पाछळ
छापुं=पाछुं
छुपवुं=पूछवुं
छेंमलां=माछलां
छेंकारूं=नाक
छोडी=सुथार
जाडिया=स्तन
जाबु=जुवार
जारूं=दागिना
जीवुं=बीजुं (स्त्री०-°बी, पु०-°बो)
जेडवुं=मारवुं
जेनालुं=जैन मंदिर
जेल=पटेल
जेलण
जेलवेण } =पटलाणी
जेलवो=पटेल
झळको=१ देवता, २ ताव, ३ दीवो
झाकळी=रीस
झाकळो=गुस्सो
झुंखली=कूतरी
झुंखलुं=कूतरूं
झुंखलो=कूतरो
झोकारी=रीस
झोकारो=१ वरसाद, २ खेल, ३ ताव
झोकाळी=लाज-घुंघटो
झोंणवुं=चोरवुं
झोंणावाळी=चोरी
झोंणी=१ चोर स्त्री, २ कोलण-ठाकरडी
झोंणो=१ चोर, २ कोळी-ठाकरडो
झोंमरी=बाजरी
टववुं=लेवुं
टवाडवुं=संताडवुं
टापती=रोटली

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टापतो=रोटलो
टवाळवो=चोर
टाकण=रबारण
टाको=रबारी
टापली=रोटली
टापलो=रोटलो
टालो=लोट
टाव=वात
टावकी=वाटकी
टावण=पाटण-अणहिलपुर
टावली=माटली
टावलुं=माटलुं
टांचो=घरेणुं
टुक=ऊंघ
टुकण=ऊंघवानी क्रिया
टुकवुं=ऊंघवुं
टेल, टेलण=खेल-नाटक
टेलणियो=नृत्य करनार
टेलवुं=नाचवुं
टेलवो=टेलिओ ब्राह्मण
टोमर=मोटर
टोमुं=मोटुं (स्त्री०-°मी, पु०-°मो)
ठमियो=स्त्रीओमां आसक्त
ठववुं=बेसवुं
ठवाडवुं=बेसाडवुं
ठावियाणी=लवाणी
ठावियो=लवाणो
ठुल=डंफास
ठुलवुं=ऊठवुं
ठुलाडवुं=ऊठाडवुं
ठेमई=मीठाई
ठेमुं=मीठुं-लूण
ठोरुं=सारूं (स्त्री०-°री, पु०-°रो)
डखुं=चडावेली दाळ
डेलपण=गांडपण

डेलग=१ अक्कल विनानो, २ गांडो
डेली=१ अक्कल विनानी, २ भांग
डेलुं=१ अक्कल विनानुं, २ गांडुं
डेलो=१ अक्कल विनानो, २ गांडो, ३ गांजो
डेंपो=पेंडो
डोघला=अंडकोश
ढवई=लढाई
ढववुं=लढवुं
ढवाडियो=लढाईखोर
ढवाडो=कजिओ-कलह
ढोंकण, ढोंगण=बावो
ढोंकणी, ढोंगणी=बावण
तकरी=छास
तकार=तमाकु
तणखी=लुहार
तबाववुं=बतावववुं
ताकी=रबारण
ताको=रबारी
तात=१ मा, २ बाप
तापती=रोटली
तापतो=रोटलो
तावडो=चा
तुबरवुं=ऊतरवुं
तुबारो=उतारो
तुबारवुं=ऊतारवुं
तुबावळ=ऊतावळ
तुमरवुं=मूतरवुं
तुसी=बंटी
तोंतरवी=राखडी
तोंतवी=जनोई
तोंदा=अनाज
तोलु=त्रण
थपनवुं=थवुं-होवुं
थपरो=पथरो

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थाळु=तेल
थोपियुं=धोतियुं
थोंमाळियुं=फाळियुं
थोंमळुं=माथुं
दकाळ, दगाळ=दाळ
दडवुं=मारवुं-धीबवुं
दडाववुं=मराववुं-धीबाववुं
दनकर, दनको=दिवस
दुवाडवुं=सळगाववुं
दावो=१ पति, २ मालिक
दाहणुं=शाक
दांतवा, दांतिया=चोखा-तांदुल
धतुरी=चलम
धवुं=बधुं
धमू=बंध
धमणिया=नितंब
धमरकुं=नरघुं-तबलुं
धमु=बंदूक
धावुं=बधुं
धारू=१ तलवार, २ धारियुं
धारूडियो=बहारवटियो
धारूडी=बंदुक
धुपारी=पूजारी
धुपी=१ पूजा, २ रावळाणी
धुपो=रावळ
धोरमी=लावसी
धोरमो=शीरो
धोरू=बे
धोरू हदका=वीस
धोंबवुं=रांधवुं
नप्पर=पन्नर
नवोळु=नव
नळुको=दारू-मदिरा
नाळ=गाम
नालुडी=केडी-रस्तो
नाळुं=नाक
निराळवी=नदी
निराळवुं=तळाव
निराळवो=कुवो, कुंड, दरियो
निराळी=१ छास, २ चा
निराळु=पाणी
नेक=अनाज
नेग=खीचडी
नेमो=हजाम
नोंड, नोंळ=दारु, मदिरा
पचोळु=पांच
पठवुं=भणवुं
पठाववुं=भणाववुं
पडवळुं=गोदडुं
पडवलो=पाडी-सालो
पतकियां=पतासां
पवो=ब्राह्मण
परवळुं=गोदडुं
परवडी=गोदडी
परवडुं=गोदडुं
पस्तक=रोटलो
पस्तकी=रोटली
पंचोळु=पांच
पारणियो=१ भोजननो लालचु, २ कोई पण कार्यमां पैसा खानार, ३ घणुं खानार
पारवुं=खावुं
पावो=अवाज
पाळवुं=१ आववुं, २ आवड
पांखर=कपडां
पांडु=पांच
पांनियो=कागळ
पूजणियो=१ व्यभिचारी, २ अतिकामी
पूजणुं=संभोग
पूजवुं=संभोग करवो
पूजामणी=दुश्चरित स्त्री

२

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पूजेल=जारजात
पेंगण=१ रुदन, २ रोतल
पेंगवाडवुं } =गोवराववुं
पेंगाडवुं
पेंगवुं=रोवुं
पोखल=पगरखुं
पोगळी=घोडी
पोगळो=घोडो
पोपी=मालण
पोपुं=श्रीफल
पोपो=माळी
पोलुं=पतासुं
फारवुं } =तेल
फालुं
फुलाववुं=भरवुं
फुंकण=सोनी
फुंकणी=सोनारण
फुंकारो=घोडो
फुंको=साप
बालांचाववां=फांफांमारवां
बांयली=बहेन
बांयलो=भाई
बेंचरपाक=खीचडी
बेंलवुं=आपवुं
बेंलाववुं=अपाववुं
बोल्ली=बहेन
बोल्यो=१ भाई, २ जातभाई
बोळ=घणुं
भख्खळ=बेशरम
भोंखों=गुप्तभागना वाळ
भुटाकिउं=१ दुकान, २ तालुं
भेंमरकी=१ ढोलकी, २ पखाज, ३ उस्ताद
भेंमरकुं=तबलुं
भेंमरखुं=नाचवुं
भेंमरी=१ घंटी, २ नाटककंपनी, ३ राम-लीला, ४ नर्तकी
भेंमरू=भवैयानुं टोळुं

भ्यार } =खराब
भ्याळ
मकारो=रूपिओ
मधुरो=विदेशी दारू–मदिरा
मन्त्री=योनि
माढडी } =युवान छोकरी
माढी
माढियो } =युवान छोकरो
माढो
माया=१ भांग, २ नायकज्ञाति
माळकवुं=मागवुं
मांमियो=बदाम
मुराळ=१ राजा, २ ठाकोर, ३ भगवान
मुराळीठाठ=१ राजा जेवो देखाव, २ राजापाठ
मुंजवुं=मारवुं
मेंखली=गाय
मेंखलो=१ बळद, २ आखलो
मोंकी=मुसलमान स्त्री
मोंको=मुसलमान
मोलकी=डुंगळी
रकवुं=करवुं
रकारियो=रूपिओ
रकाववुं=कराववुं
रथवाडवुं } =राखवुं
रथाडवुं
रथवुं=रहेवुं
रभडी=नायकज्ञातिनी स्त्री
रभडुं=भरडकुं
रभडो=नायक
राची=चालीस
राडियो=भंगी
राब=बार
रामलाडु=डुंगळी
रायली=पावली–चार आना
राळुं=गोदडुं
रालो=पुरुषचिह्न
राळी=ताळ
रुबी=वाणियण

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रुबो=वाणियो
रुंवाळ=घी
रेफु=रेतो
रेवरी=बळदगाडी
रेवरुं=गाडुं
रें पवुं=पहेरवुं
रोथुं=थोडुं
लउ / लेउ =वेश्या, नर्तकी
लकपण=मृत्यु
लकपणियुं=लसण
लकवाडवुं=जानथी मारवुं
लकवुं=मरवुं
लकारियुं=लसण
लखमी=चूलानी राख
लघो=पुरुषचिह्न
लंछाख=लाख
लाडुं=लाकडुं
लीलकुं=छाण
लीलपी=केरी
लीलपुं=१ श्रीफल, २ बाळवानुं लाकडुं
लीलपो=वांसडो
लेपुं=पेलुं (स्त्री०-°पी, पु०-°पो)
लोबवुं=बोलवुं
लोबावचुं=बोलाववुं
लोंकी / लोंची =१ कांचळी, २ स्त्रीपाठ
लोंकियो / लोंचियो =कांचळियानो वेश करनार
वकवुं=कहेवुं
वख्खम=खराब
वजियो=कजियो
वदैणुं=१ गान-गावुं ते
वदवुं=१ कहेवुं, २ गावुं
वदैयो=गवैयो
वरूडी=चरूडी
वहुंदरी=खेतरनी वाड
वहुंदरुं=१ खेतर, २ घर
वाजणी=सारंगी
वादणुं=वाजित्र
वालपंथ=भंगी
वारही=गधेडी
वारहुं=गधेडुं
वारहो=गधेडो
वाहोळ=टेलिओ ब्राह्मण
वाहोळी=१ टेल, २ टीप-खरडो
वांमियो=बदाम
वांसियो=आनो-रुपियानो सोळमो भाग
वीचकुं=वासण
वीचकी=१ थाळी, २ वाटकी
वीभी=भवाई
वीलुं=१ ढीलुं, २ खराब, ३ दुश्चरित
वेकरी=खांड
वेकार=खराब
वेंनाळवी=छिनाळ स्त्री
वेंनाळवो=व्यभिचारी पुरुष
वेंनालुं=छिनालुं
वेंमियो=बदाम
वेंर=शेर-चालीस तोला
वेंवरी=बळदगाडी
वेंवरुं=गाडुं
वेंवरो=चणियो
वेंसी=ऐंसी
वेंहली=पाई-रुपियानो १९२ मो भाग
वेंहलो=पैसो
वैण=नायक, भोजक
व्यंजन=शाक
शकारियो=शीरो
शमाल=मशाल
शीव=वीस
सणकी=गरासणी
सणको=गरासियो
सपनाक=शाक

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समकरी=मश्करी
समकरो=मश्करो-मश्करानो पाठ करनार
समलमान=मुसलमान
संवर=सो
सीप=बीक
सीपण=बीकण
सीपवुं=बीवुं
सीवली=लापशी
सेडकी=गाळ
सेडवापाक=दूधपाक
सेडवुं=दूध
सेन=जैन साधु
सेनुडी=जैन साध्वी
सेंगली=१ भेंस, २ जू, ३ लीख
सेंगलो=पाडो
सोरम=गांयजो-वाळंद
सोरमी=गांयजी
हगन=गुदा
हगनिया=नितंब
हडतर=बनावट, असत्य
हडतरड } –अयोग्य रीते घुसणियो
हडतरिओ }
हणकी=गरासणी
हणको=गरासिओ
हतु=भुंगळ
हतोलु } =सात
हत्तोलु }
हद=दस
हदखेक-°खेख=अगिआर
हदचोलु=चौद
हदतोलु=तेर
हदधोरु=बार
हदाळु=नाम
हरतुकी=हारमोनियम
हरतुं=भुंगळ
हस्तिगर } =होको
हस्तिसागर }
हळकियो=लोटो
हायणुं=शाक
हारपी=पारसी-खानगी बोली
हाल=१ स्त्री, २ पत्नी
हालवो=पति
हावळ=ब्राह्मण
हावळी=ब्राह्मणी
हींकली=जुवार
हेमाळुं=सोनुं
हैपो=पैसो
होतराड=मूत्र
होतराडवुं=मुतरवुं
होतवुं=पीवुं
होती=पीधी
होत्युं=पीधुं
होत्यो=पीधो
होहणी=१ बीडी, २ चलम
होहणो=होको
होहवुं=पीवुं
होंकु-°खु=१ जू, २ लीख
होहाडवुं=गावुं
होंखली=१ जू, २ लीख
होंणम=माणस
होंतरुं=स्नात्र
होंथुं=कपडुं
होंनो=ना

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सीपण खग

शेरसिंह हदाळुना मुराळे काळकीए धोरू खगने लोबावीने वक्युं के–टोमा गोटियानी हालने वेवरामां ठवाडी तंछेना बोल्ल्याना नाळमां कुमवा गुणो.

खग काळकीए जीवे नाळ गुणतां सीपता'ता, पण मुराळने ह्रोंनो कंछेम वकाय ?

धारूडी धांवीने धोरू खग खारपेला खुमणे, ठोंरां होंथां अने बोळ जारू रें'पेली हणकीने कुमवा कॅनळचा.

धारू अने धारूडी वंछाळो, चोंमणी-ओ ज चोंमाय अंछेवुं थोंमाळियुं रें'पीने, तोखे ठवीने नाळुडीमां धारूडियो पाळचो.

धारूडियाने चोंमतां ज खग सीप्या.

झळका जंछेवी चोंमणी चोंमाडी धारूडियाए वकचुं–जारू बॅलो नंछकर धाबांने कलाडी खोंनीश.

कलाडी खोंनवानी टावथी लकपण पाळ्या जेवां खुमण रकीने खगे हणकीने जारू बॅलवा वकचुं अने लोव्या के–ढवई रकीशुं तो एन झोंणो धाबां होंणमने कलाडी खोंनशे.

मुराळनी हाले धंछावणमां हणकीनुं सेडवुं होहेलुं, खगनी सीपण टावथी हणकीने बोळ झोकारी चंछढी. जारू बॅल-वानी होंनो वकी अने तुबावळथी खगना काटकामांथी धारूडी टवीने ढवई रकी, धारूडीयाने कलाडी खोंन्यो.

डरपोक जमादार

शेरसिंह नामना राजाए रात्रे वे जमादारने बोलावीने कह्युं के–मोटा छोकरानी वहुने गाडामां बेसारी तेना भाईना गाममां मूकवा जाओ.

जमादारो रात्रे बीजे गाम जतां डरता हता, पण राजाने ना केम कहेवाय ?

बंदुक बांधीने बे जमादारो, भोंठा पडेला मोंढे, सारां कपडां अने घणा दागीना पहेरेलो रजपूताणीने मूकवा नीकळचा.

तलवार अने बंदुक वाळो–युक्त, आंखो ज देखाय एवुं फाळियुं पहेरीने, घोडे वेसीने रस्तामां बहारवटियो आव्यो.

बहारवटियाने जोतां ज जमादारो डर्या.

देवता (अंगारा) जेवी आंख देखा-डीने बहारवटियाए कह्युं—दागीना आपो, नकर बधांने मारी नांखोश.

मारी नांखवानी वातथी मृत्यु आव्या जेवां मोढां करीने जमादारोए रजपूताणीने दागीना आपवा कह्युं, अने बोल्या के–लडाई करीशुं तो आ लूंटारो बधा माणसोने मारी नांखशे

राजानी स्त्रीए धावणमां रजपूताणीनुं दूध पीधेलुं, जमादारोनी बीकण वातथी रजपूताणीने घणी रीस चढी, दागीना आपवानी ना कही अने झडपथी जमादारना हाथमांथी बंदुक लईने लडाई करी बहारव-टियाने मारी नांख्यो.

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संछिहण जंछेवी हणकीना गमणामां थेंमाळुं कुमी, चेंमणोमांथी बोळ निराळु कढवाडी सीपण खग टोमा काटके पेंग्या.

वेवरुं छापुं मुगाळना खोंने पाळ्युं.

हणकीए नाळुडीमां रकेली ढवईनो टावथी खग अंछुार मुगाळ खारप्यो.

धोरू खगने खडभियो, लोंची अने पडवलो रेंपावी खारहे ठवाडी मुगाळे नाळमांथी कढवाडी कुम्या.

सिंहण जेवी रजपूताणीना पगमां माथुं मूकी, आंखमाथी घणां आंसु लावी बीकण जमादारो मोटा अवाजे रोया.

गाडुं पाळुं राजाना घेर आव्युं.

रजपूताणीए रस्तामां करेली लडाईनी वातथी जमादारो उपर राजा कोप्यो.

बंने जमादारने चणियो, कांचळी अने साल्लो पहेरावी, गधेडे बेसारी राजाए गाममांथो काढी मूकया.

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कवि बंदिक[1]

ले० पं० अमृतलाल मोहनलाल भोजक

संबोधिके गतांक में कवि बंदिककृत हरिवंशग्रन्थके संबंध में मैने जो आधार दिये हैं तदुपरांत एक विशिष्ट उल्लेख यहां दिया जाता है।

वि. सं. ९१५ में रचित आचार्य श्री जयसिंहसूरिकृत धर्मोपदेशमाला-विवरण में वन्दिकाचार्यकृत ग्रन्थ का अवतरण इस प्रकार दिया है—

"उक्तं च श्रीमद्वन्दिकाचार्येण—

समुद्रविजयोऽक्षोभ्यः स्तिमित[:] सागरस्तथा।
हिमवानचलश्चैव धरणः पूरणस्तथा॥
अभिचन्द्रश्च नवमो वसुदेवश्च वीर्यवान्।
वसुदेवानुजे कन्ये कुन्ती मद्री च विश्रुते॥"

(सिंघी जैन ग्रन्थमाला द्वारा प्रकाशित 'धर्मोपदेश-माला-विवरण' पृष्ठ ७)

उपर्युक्त अवतरण के आधार से 'धर्मोपदेशमाला-विवरण' के विद्वान् संपादक पं० श्री लालचन्दभाई गान्धी ने अपनी प्रस्तावना के छट्ठे पृष्ठ में श्रीवन्दिकाचार्यकृत ग्रन्थ की नोंध ली है।

यद्यपि इस अवतरण में हरिवंशग्रन्थ का नामोल्लेख नहीं है तथापि इसमें हरिवंशकथा से सम्बन्धित दश दशारों के नामोल्लेख के आधार पर श्री वन्दिकाचार्यकृत हरिवंश के ये अवतरण हैं, यह विधान सहज भावसे स्पष्ट होता है।

बंदिक कविकृत हरिवंशग्रन्थ के सम्बन्ध में मैने यहां उपर सूचित 'संबोधि' त्रिमासिक के अंक में स्पष्टता की है। वहां कुवलयमालाकथा की जो गाथा अवतरणरूप से दी है इसके चतुर्थ चरण में 'हरिवंसं चेव विमलपयं' पाठ को मैने प्राधान्य दिया है। मेरे सूचित लेख में निर्दिष्ट और यहां दिये हुए अवतरण से यह सुस्पष्ट होता है कि वन्दिकाचार्यकृत हरिवंशग्रन्थ था जो आज अनुपलब्ध

१. Sambodhi, Vol. I. No 4 January 1973 में मुद्रित 'कवि बंदिक' शीर्षक लेखकी पूर्ति

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है। कुवलयमालाकथा की सूचित गाथा का 'बुहयणसहस्सदइयं' यह प्रथम चरण और चतुर्थ चरण में आया हुआ 'विमलपयं' यह दोनों विशेषण बंदिककविके और इन्होंने रचे हुये हरिवंशग्रन्थ के हैं, यह बात निःसन्देह माननी चाहिए। फलतः कुवलयमालाकथा की सूचित गाथा में जो 'हरिवरिसं' और 'हरिवंसं' ऐसे दो पाठ मिलते हैं इन में 'हरिवंसं' पाठ को मौलिक मानना चाहिए। यहाँ चेव शब्द 'इव' के अर्थ में अर्थात् उपमार्थ है। प्राचीन ग्रन्थों के अनेक स्थानों में 'इव' के अर्थ में 'चेव' शब्द का प्रयोग मिलता है, 'पाइयसद्दमहण्णवो' में भी उदाहरण के तौर पर दो स्थान का निर्देश करके 'चेव' शब्द को उपमार्थ में लिया है, अस्तु।

प्राचीन ग्रन्थस्थ लिपि में 'व' और 'ब' का बहुलतया अभेद होने से प्रस्तुत हरिवंशग्रन्थ के कर्ता का नाम 'वंदिक' अथवा 'बंदिक' होगा ऐसा मानना चाहिए।

धर्मोपदेशमाला–विवरण के प्रस्तुत अवतरण से यह स्पष्ट होता है कि १ हरिवंश के कर्ता वंदिक कवि जैन आचार्य–श्रमण थे और २. वन्दिकाचार्यकृत हरिवंश की भाषा संस्कृत थी।

डा० गुलाबचन्द्र चौधरी ने कुवलयमालाकथा की गाथा के आधार से ही हरिवंश ग्रन्थ के कर्ता विमलसूरि नहीं है ऐसा जो विधान किया है[1] वह उचित है। किन्तु साथ ही साथ उन्होंने उसी गाथा के पदों से हरिवंश ग्रन्थ के कर्ता 'हरिवर्ष' नाम के विद्वान् होने का जो विधान किया गया है[2] वह मेरी समझ में गलत है। उनका यह विधान इसलिए उचित नहीं कि 'वंदियं पि' का रूपान्तर 'वन्द्यमपि' करते हैं जो कथमपि संभवित नहीं।

यहाँ निर्दिष्ट धर्मोपदेशमाला–विवरण का अवतरण मेरे सम्मान्य स्नेही और सुप्रसिद्ध विद्वान् डा० श्री हरिवल्लभभाई भयाणीजी से मुझे ज्ञात हुआ है एतदर्थ मैं उनके प्रति आभारभाव व्यक्त करता हूँ।

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१. देखिए Proceedings of the Seminar of Scholars in Prakrit & Pali Studies, March 1971, पृ० ७५.

२. वही पृ० ७६

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श्रीसोमार्कशिष्यसर्वार्ककविना विनिर्मिता

पिशुनपञ्चाशिका

संपादकः पं० हरिशंकर अं. शास्त्री

[पिशुनपञ्चाशिका नाम काव्यं सोमार्कशिष्यसर्वार्कनाम्ना कविना ललितपद्यैः व्यरचि इति तु अन्तिमभागे पुष्पिकायां स्पष्टमुट्टङ्कितम् । 'अयं कविः स्वकीयजन्मना कां भूमिमलञ्चकार कदा च' इत्यादिस्तस्य जीवनवृत्तान्तस्तु नाज्ञायि।

इदं काव्यं पिशुनमुद्दिश्य लिखितम् । यद्यपि अत्र अर्थगाम्भीर्यं तथापि वाचकानां रुचिकरमाह्लादप्रदं च । कविना चात्र काव्ये अतीव सुन्दरा कल्पना अकारि । पिशुनानां चरितं साक्षात् प्रकटीकृतम् । अनेन एतादृशी कल्पना प्रादुर्भवति यत् अयं कविः पिशुनैः अत्यन्तं पीडितो भवेत् अन्यथा एतादृशान् उद्गारान् कथम् उद्गिरेत् ?

अस्य काव्यस्य एका एव हस्तप्रतिर्लब्धा या ला-द-भा-सं-विद्यामन्दिरसुरक्षितमुनिश्रीपुण्यविजयजीसङ्ग्रहसत्का प्रकाशितहस्तप्रतसूचौ ५१०७ क्रमाङ्का । सा च खिस्त१५शताब्द्यां लिखिता इति कल्प्यते । अस्याः पृथुत्वदीर्घत्वप्रमाणं तु २६.१×११.०-से०मी० परिमितं वर्तते । अस्यां प्रतिपत्रं १८ पङ्क्तयः प्रतिपङ्क्ति च ६५ अक्षराणि सन्ति । प्रायः शुद्धा वर्त्तते । मूलमात्रम् एवास्यां प्रदर्शितम् । मध्ये सुशोभनमप्यस्ति इति शम् ।

—सम्पादकः]

गावो जयन्ति कवितुः सवितुश्च तुल्याः
कल्याणवर्णमयतां परिशीलयन्त्यः ।
याः कारणं सुजनवारिजहासवृत्ते-
र्म्लानिं नयन्ति पिशुनोत्पलकाननानि ॥१॥

कण्ठे विषं हृदि तमः शिखिनं च नेत्रे
नेपथ्यजातमपि यो वहति द्विजिह्वान् ।
भाग्येन केनचिदुपस्थितचन्द्रलेखः
स्वामी समापयतु कोऽपि सतां स तापम् ॥२॥

हेतोर्विनाऽपि विनयच्युतिचापलेन
यः सावलेपमपराध्यति सज्जनेभ्यः ।
आलिम्पतोऽस्य जनमार्यमवर्णपङ्कैः
संकीर्तयामि पिशुनस्य यशोभ्चरित्रम् ॥३॥

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षोढापि मञ्जुलमृतुः किल पुष्पजालं
सूते सतीषु वनराजिषु सक्तिमेत्य ।
धिक् सप्तमेन ऋतुना कुलटासु तासु
प्रारभ्यते पिशुन एष विषप्रसूनम् ॥४॥

जाने खलस्य जननी प्रतिवेशवेश्म
संदीप्य तद्भसितदोहदिनी बभूव ।
उच्छिद्य चूतविपिनानि फलोत्तराणि
तन्मूलमृत्कवलनं च किमाचकाङ्क्ष ॥५॥

भूकम्पभीलुकमसृक्कणवर्षदून-
मुद्दामदुर्दिनविमर्दमृदूकृतार्कम् ।
दिग्दाहभस्मचयचण्डमरुत्प्रपात-
पर्याकुलं च खलजन्मनि विश्वमासीत् ॥६॥

पिण्याकतः शुनकतो नरकाच्च नील्या(ल्याः)
चण्डालतोऽपि च खराल्लकुटाच्च वेधाः ।
आदाय वर्णततिमग्रचरीमनार्य-
नामानि तत्तदभिधेयबुधो बबन्ध ॥७॥

नामान्तरेण दहनः पिशुनः प्रजानां
जाने समुत्तपनहेतुरिवावतीर्णः ।
सौहार्दवारिपरिषेककथादरिद्रे
भद्रेण सप्त विभवन्तु शिखास्तदस्मिन् ॥८॥

अल्पीयसाऽपि मधुरेण शिशोर्व्यथेति
किं पायितः कटुकमेव खलः स्वमात्रा ।
अद्यापि यत्कटुभिरेव गिरां विपाकैः
धिक् सौहृदामृतजुषामपि धिक्करोति ॥९॥

स्तन्याय जिह्मरसनः पिशुनो जनन्या
प्रायश्चिरं शकृदपायितरां खरस्य ।
येनाधुनाऽपि खरवत् परुषाणि जल्पन्
अल्पेतरं(रत्) श्रवणवर्त्म सतां दुनोति ॥१०॥

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अद्यापि ते नयरहस्यविदां सदस्सु
शौर्यादयः षडपि यस्य गुणाः प्रथन्ते ।
अत्यन्तनिर्गुणतया जगति प्रतीतो
दोषैकवागपि शुनः पिशुनः समः किम् ॥११॥

धूमायते धिगयमाश्रयमेव हिंसन्
मां सर्वभक्ष इति वैष विगर्हते यत् ।
अत्यन्तभीरुरतिलोलशिखापदेशात्
वैवाहिकोऽपि खलतः खलु वेपतेऽग्निः ॥१२॥

स्वादीयसीं किल सुधामपि धिक्करोति
कान्ताऽधरस्तदिदमाहुरलीकमेव ।
रागोत्तरं रसयतोऽपि मुहुर्यदेन-
मद्यापि वाग् विषमयी वदने खलस्य ॥१३॥

द्यूतेषु देवनपणाय खलः प्रियायाः
संशोध्यमेतदपि काञ्चनमुच्चिनोति ।
पर्वच्छलाच्च पुर एव बहूपकुर्वन्
सर्वस्वमाहरति विश्वसितस्य जन्तोः ॥१४॥

अत्यन्तकर्कशगिरो मलिनात्मकस्य
किञ्चित्खरस्य च खलस्य च वैसदृश्यम् ।
वामोऽपि यद्दिशति वाञ्छितमर्थमेकः
क्लिश्नाति सिद्धिमपरस्तु नयाध्वगानाम् ॥१५॥

को नाम पङ्कजभुवः शुचितावलेपः
कृष्णस्य किं धवलयिष्यति कीर्तिराशाः ।
सर्वज्ञता पशुपतेर्धिगरोपि धृष्टै-
रित्थं सुरोपहसितुः क्व न भीः खलान्नः ॥१६॥

निर्यातयिष्यति ममान्वयवैरमेष
भावी पुनर्मदुपबृंहितवित्तभोक्ता ।
इत्थं खलस्तनयजन्ममहोत्सवेऽपि
सम्प्रीयते किमपि किञ्चन शोचतीव ॥१७॥

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आजन्मनः कलुषमेव मुखं यदस्य
यत्काचिदुल्लसति वाचि कठोरतैव ।
तत्किं समुन्नतिमतो बहुमानभाजः
कान्ताकुचादयमशिक्षि गुणः खलेन ॥१८॥

सर्वज्ञ ! विज्ञपयतः शृणु मे वचांसि
तीक्ष्णो मुखे स परुषः परमर्मभेदी ।
किञ्चित्तदा न पिशुनो विधिशल्यमासी-
ल्लक्ष्मीधरः पुरवधार्थमिषूकृतो यत् ॥१९॥

ग्रासीकृतेन बहुनापि हलाहलेन
श्यामीबभूव भवतः शिव ! कण्ठ एव ।
आचम्य बिन्दुमपि दुर्जनवाग्विषाणा-
माचूलमाचरणमेष्यसि कालिमानम् ॥२०॥

प्रायः परार्थविमुखोऽपि तदर्थितस्त्वं
हंसि द्विजिह्वगणभूषण ! न द्विजिह्वान् ।
आत्मार्थमङ्गजमपि प्रहरिष्यतः प्राक्
निस्त्रिंश ! न त्रपितमण्वपि मानसं ते ॥२१॥

मा तेऽस्तु मानकणिकाऽपि यदक्षिवह्नेः
कोऽन्यः पुमानहमिव प्रसहेत हेतीः ।
उत्सेकिनः पिशुनवाग्दहनस्फुलिङ्गा-
नङ्गीकरोषि यदि वेद्मि तदीशतां ते ॥२२॥

यावत्तवान्धकवधाय यशस्त्रिनेत्र !
यावत्पुरप्रमथनाच्च तवैकनेतः ।
तावद्यशः शतगुणं भज भूतनाथ!
भूतद्रुहे खलजनाय दिशन्त्रिशूलम् ॥२३॥

एतस्य वा पशुपतेः कृतमर्थनाभि–
र्दक्षात्मजामशरणः क्षणमर्थयिष्ये ।
यामभ्यु(भ्य)पादि पदवीं महिषो मृडानि !
तत्रोचिते खलमपि प्रहिणु प्रसीद ॥२४॥

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क्षेत्राधिनाथ ! भगवन्नकृपः कृपाण्या
त्वं तस्य दुर्जनपशोः परिकृन्त जिह्वाम् ।
यद्वाग्विषप्रसरमोहनिरस्तकान्ता-
दुःखोर्मिभिः स्फुटमजीयत रामभद्रः ॥२५॥

श्रीराघवः पवनदिष्टपतङ्गराग-
ध्यानादमोचि पवनाशनपास(श)बन्धैः ।
दृष्टं पुनः पिशुनपांसनकूटपाश-
निर्मोचनप्रतिविधानमहो न किञ्चित् ॥२६॥

द्रव्येण येन खलजातिरसर्जि धात्रा
तच्छेष एष कुलिशः स च कालकूटः ।
स ग्रीष्मचण्डरुचिमण्डलचण्डिमा च
ते च त्रिनेत्रनयनानलविस्फुलिङ्गाः ॥२७॥

एनस्विनः खलजनस्य जनिः किमासीत्
मातुः स किं जठर एव न विप्रलीनः ।
तं जातमप्यहह दुःसहवंशजाऽपि
नादत्त सूरि(ति)सदनादुत जातहर्त्री ॥२८॥

शौरे ! त्वया चिरमधःकृत एव तावत्
जिह्वासहस्रयुगभाग्विनयानतोऽपि ।
तेन द्विजिह्वमविनीतमधो विधातु-
मुज्झ त्रपां कुशलमस्तु सतां कुलेभ्यः ॥२९॥

नेतुं खलानिह तुलां न हलाहलेन
युक्तं जनाः शतगुणं गहनास्ततोऽमी ।
त्रातं जगद्भगवताऽपि न भैरवेण
यत्कालकूटमिव जग्रसिरे महोग्राः ॥३०॥

भूयानशिक्षि पिशुनैरशनेर्गुणो यत्
संशीलयन्ति हृदि पापमविस्मरन्तः ।
यः शिक्षितो विषधरादपि सादरं तैः ।
जिह्वाग्र एव नियतं रमते स तेषाम् ॥३१॥

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क्रुद्धेऽपि केसरिणि धावति धीरनाद-
मप्यातुरस्य पितरः शरणीभवन्ति
स्मेरादपि प्रियगिरोऽपि विशङ्कमानः
कर्णेजपात्तु करुणः शरणं कमेतु ॥३२॥

अग्निः स्पृशन्तमहिराक्रममाणमेव
हालाहलो रसयितारमचित्रमेतत् ।
चित्रं हिनस्ति पिशुनस्तु दवीयसोऽपि
यस्तं दिशामि सकुलं कुलयोगिनीभ्यः ॥३३॥

नादातुमक्षमत दस्युभिया खलस्य
संमूर्च्छतोऽपि वदनान्मणिमस्य बन्धुः ।
दैवादलीकमृतकः कवलीकरोति
दुष्टो ममाङ्गुलिमसौ दशनैः कदापि ॥३४॥

हित्वा खलानहह चत्वरदेवतानां
सन्तर्पणाय किमजः ससृजे विधात्रा ।
आः ज्ञातमग्निपरमाणुविनिर्मितानां
तेषामसृग्दहति तद्गलनालदीर्घम् ॥३५॥

हा धिग्जनो मयि भवत्यपि जीवतीति
तीर्थेऽम्बुधौ तदुपतापधिया स्वमौज्झत् ।
भूत्वा विषं किमुदितः खल एव लोकान्
क्रामन्पदं पुरभिदोऽपि चकार कण्ठे ॥३६॥

रक्षोऽभिधावति तथेर्दमितोऽपि दन्ती
शार्दूल एष मृगराडयमत्युदीर्णः ।
यातुः क्व ते कुशलमित्युदितः किरातान्
ब्रूतेऽध्वगः खलत एव भयं न तेभ्यः ॥३७॥

हित्वा गृहान् वरमरण्यमहोमुपाद्ध्व-
मश्नीत वन्यमुपजीवत निर्झराम्भः ।
वल्कं वसीध्वमपि किं तु भयंकराणि
दूरेण वर्जयत दुर्जनतर्जनानि ॥३८॥

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सर्वोऽपि नाम कुशकोटिमतिः प्रयत्नात्
वेत्ति त्रयीं विवृणुते पदवाक्यतर्कान् ।
विन्दत्यवाग्मनसगोचरमात्मतत्त्वं
चित्तं तु कश्चन न निश्चिनुते खलानाम् ॥३९॥

स्फीता पुरस्तदनु घर्मऋतुक्षपेव
मैत्री क्रमेण तनिमानमुपैति येषाम् ।
शाठ्यं तु तद्दिनमिव प्रथिमानमेति
किं ते न कालसुहृदः पिशुना ग्रसन्ते ॥४०॥

ज्ञातं चिराय विरमन्ति न तेऽपराधात्
नाधातुमेषु च रुषां फलमीशितारः ।
किन्तु क्रियासमभिहारकदर्थितानां—
मस्माकमुक्तिरनिशं पिशुनान् पिनष्टि ॥४१॥

धातुः स्तवीमि किमु पाणिसरोरुहाणि
निन्दामि वेति विततः खलु मे वितर्कः ।
सल्लक्षणं मधु यदेकमितः किमासी—
दन्यच्च दुर्जनरजो भुवनान्ध्यहेतुः ॥४२॥

धत्तेऽन्यदेव पिशुनो हृदयेऽपि किञ्चिद्
वाचा ब्रवीति परिकल्पनमन्यदेव ।
मन्युक्रियैकपरिचारकचित्तवृत्ते
रोगातुरस्य च न कश्चन तद्विशेषः ॥४३॥

धिक्शापवाचमथवा मम दुर्जनेषु
यत्तेऽपि सन्त इव वेधस [एष स]र्गः ।
द्राक्षारसालकदलीवनमेकतश्चेद्
लोके विषद्रुमवनान्यपि नान्यतः किम् ॥४४॥

शश्वद् गुणीभवितुमुज्ज्वलमेव यत्न—
मातन्वतोपि(?स्तु) खलयोरयमेव भेदः ।
एकः स्वके मनसि कानपि मन्त्रभेदान्
अन्यः परस्य तु जपत्युपकर्णमेव ॥४५॥

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१. कुशाग्रमतिः ।

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आद्यः कविस्त्वमसि तेन जगद्विधात-
धीतर्यतस्त्व खलखण्डनरूपकाय ।
बीभत्समित्यप[रि]हार्यमिदं तवापि
वाग्विभ्रमो बहुरसः किल नाटकीयः ॥४६॥
आधानतः प्रभृति ये निधनं च याव-
दित्थं खलाः सकललोकभिये भवन्ति ।
प्रेत्यापि किन्तु यमकिङ्करतामुपेत्य
ते यातनासु जनतां परितापयन्ति ॥४७॥
एते खलस्य प रेवादमुदीरयन्तः
प्रायो वयं खलतुलामिह मा स्म यामः ।
इत्याकलय्य तदवर्णनिवृत्तिभाजा--
मस्माकमस्तु हरिकीर्तनमेव शुद्ध्यै ॥४८॥
भालस्थलीधगनलः क्व नु यामिकस्ते
शास्ता तपोनिधिरिति स्मरतस्करस्य ।
ष(ख)ट्वाङ्गमप्यहह पाणिगतं न किं ते
यत्तेऽधुनाऽपि परितः पिशुनाः स्फुरन्ति ॥४९॥
सोमार्कस्य गुरोर्गिरं गुणमयीमासेव्य पञ्चाशता
वृत्तैर्यद्विततान वृत्तमसतां सर्वार्कनामा कविः ।
तच्चित्तेन तवैव तर्कपटुना निश्चित्य हे सज्जना
मा भूद्वः पिशुनैः समं क्वचिदपि क्रूरेङ्गितैः संगतिः ॥५०

॥ इति पिशुनपञ्चाशिका ॥

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CATUR-VIMŚATI-JINA-STUTI

(In Apabhraṁśa)

[From Risahanāha-Cariya by Vardhamāna-Sūri]

Madhusudan C. Modi
Amritlal M. Bhojak

We have selected this piece, *Caturviṁśatijinastuti*, from Vardhamāna-Sūri's Siri-Risahanāha-Caria (=Sk. *Srīṛṣabhanāthacarita*), completed in V. S 1160, the same year in which Devacandra, the preceptor of Śrī Hemacandrācārya completed his *Santināha-Cariya*. The piece selected occurs in the concluding part of the work, as a prayer to twenty-four Jinas offered by Bharata-Cakrin, at Aṣṭāpada-Tīrtha. The whole work is principally in Prakrit and forms the extent of 11,000 *Ślokas*. However, though the principal language of the work is Prakrit, it possesses in very many places episodes and stray stanzas in Apabhraṁśa. We have culled out these portions with a view to throw light on Apabhraṁśa compositions, written in Gujarat by the Śvetāmbaras. Of these portions, we edit here one portion *Caturviṁśatijinastuti* which is in Apabhraṁśa and in *Raḍḍā*-metre. It consists of the prayer to twenty-four Jinas, each stanza dedicated to one Jina and one concluding stanza. Thus in all there are 24 stanzas for 24 Jinas in Ap. + one concluding stanza, a Pk. *āryā* i.e. in all 25 stanzas. The stanza 24 contains the '*nāmamudrā*' *Vardhamāna* of the poet as was the custom with Ap. writers and the concluding *āryā* also bears the name Vardhamāna. Another point to note is that every stanza bears the name of the Jina praised but somehow the stanza 22 does not bear the name of Nemi. It may be a poetic inadvertance.

A point of interest in this composition and in others we are intending to bring out, is the continuous use of the *Raḍḍā*-metre for the narration instead of the Sandhi-Kaḍavaka-form. Haribhadra has used,-barring a few portions where he has used Pk. and Ap. *Kaḍavakas* for a change,-*Raḍḍā* metre as the chief narration-metre. Here too, the poet has used *Raḍḍā* as his sole narration-metre. *Raddā* is a five-line metre : 15 *Mātrās* for line 1; 11 or 12 *Mātrās* + 15 *Mātrās* for line 2; 11 or 12 *Mātrās* + 15 *Mātrās* for line 3; the concluding metre in *Duhā* i. e. 13 + 11 (for line 4); and 13 + 11 (for line 5). As a matter of fact, the *Raḍḍā* was called *Vastu* and Haribhadra himself has hinted at this name in st. 103. (*Neminaha-Cariya*) *Vatthu-kavva*. In Old Gujarati *Raḍḍā* is always called *Vastu*, *Raḍḍā*, or

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Vastu as a matter of fact is a miniature *Kaḍavaka* in the fact that the first seven *Mātrās* of the first line are repeated as a *dhruva-pada* and Old Gujarati Mss. always place 2 to indicate repetition after these seven *Mātrās*. The last *duhā* is in the nature of a concluding verse or a *Ghattā*; while the lines 2 and 3 of the metre form the body of the miniature *Kaḍavaka* i. e. of the *Raḍḍā*-unit.

A word about the author is relevant here in this brief note. As the concluding stanzas of the work state, our writer Vardhamānasūri was the pupil of Abhayadeva-Sūri, a well-known commentator of the nine *Aṅgas* His learned pupil Pārśvacandra-gaṇi copied out this work for the first time. He composed this work as said before in V.S. 1160 when Gujarat was under the rule of the Caulukya monarch, Jayasiṁha, well-known as Siddharāja Jayasiṁha. He composed this work in Cambay (Khaṁbhāittha). As to the Mss-apparatus for this text, a word is enough. A palm-leaf Ms. in Jaselmer of this work, was copied out when the late Āgama-Prabhākara Munirāja Śri Punyavijayji was there and thereafter the variants were noted in the copy from the Pāṭaṇa Ms. Both the Mss. are Palm-leaf Mss , J. Ms. being written in V.S. 1339 while P. Ms. was written in V.S. 1289. P. Ms. has better variants than the J. Ms. (See. Catalogue of Sk. and Pk. Mss Jesalmer Collection p. 98, Serial No. 250, published by L.D. Institute of Indology, Ahmedabad and Pattan Catalogue of Mss. G.O. Series, Baroda page 350, No. 101). The other Mss. of this work are also available at Pātana and have been noted in the Catalogue referred to (p. 169, No. 285; p. 364. No. 55(2).

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श्रीवर्द्धमानसूरिविचित 'रिसहनाहचरिय' अन्तर्गता

अपभ्रंशभाषानिबद्धा

चतुर्विंशतिजिनस्तुतिः

[१]

देव तिहुयण-पणय-पय-कमल
कमलोयर-कय-चरण   कमल-गब्भ-सम-वण्ण सामिय ।
रिसहेसर पढम-जिणं   पढम-धम्म-धुर-धरण-धोरिय ॥
अट्ठावय-गिरिवर-सिहर-   सेहर पुरिस-पहाण ।
ताहँ तँह-ट्ठिय भव-जलहि जेहिँ नँ तुह कय आण ॥

[२]

अजिय निज्जिय-दुज्जयाणंग
गय-लंछण गय-गमण   अजर अमर सिव-सुह-निबंधण ।
सम-सायरं पार-गय   विजयदेवि-जियसत्तु-नंदण ॥
तं धणु धरणिहिँ भार-करु अँहव विडाविडि-सत्थु ।
जेण न पूइउ सामि तुँहुं भव-सायर-वोहित्थु ॥

[३]

देव दुज्जय-मयण-मायंगं-
करड-यड-दारण-दरिय-   हरि-किसोरं भव-भवण-भंजण ।
भव-सायर-पारगय   गुरु-पयाव नीरय निरंजण ॥
संभव भव-संताव-हर   लक्खण-लंछिय-गाय ।
पुन्न-विहीणहँ दुल्लहिय तुह पय-पायव-छाय ॥

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१. °चलण पा० । २. °जिण धम्म-पढम धुर° जे० ॥ ३. अट्ठावइ-गि° जे० ॥ ४. तहट्ठिओ भ° पा० ॥ ५. न कय तुह आण जे० ॥ ६. °र पारगय विज° पा० ॥ ७. अहिव जे० ॥ ८. तुहु पा० ॥ ९. °ग-विकरड° जे० ॥ १०. °र पायड परक्कम ॥ भव-सायर° पा० ॥

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[४]

भुवण-भूसण जण-मणाणंद

पुरिसोत्तिम परम-पय- बद्ध-लक्ख अक्खय निरंजण ।
सु-पसत्थ-मंगल-निलय भुवण-भाणु भव-भय-निरुंभण ॥
संवर-सिद्धत्था-तणय निज्जिय-विसय-कसाय ।
अभिणंदण जिण तुहुँ सरणु तिहुयण-पणमिय-पाय ॥

[५]

सुमइ साहिय-सिद्धि-अत्थाण

सन्नान-दंसण-चरण- णिलय नाह जय-जीव-वच्छल ।
भव-रुंदं-कंदुक्खणण- वर-वराह धर-धरण-पच्चल ॥
मेहराय-कुल-कित्ति-कर कोह-दवानल-मेह ।
मंगलदेविहिँ अंगरुह कवणु लहइ तुह रेह ॥

[६]

विसय-विसहर-विसम-विस-वेय-

विद्धंसण विणय-सुय तार-तेय तिहुयण-नमंसिय ।
पउमप्पह ! पउम-दल- दीह-नयण पंडिय-पसंसिय ॥
अप्पडिहय-वर-नाण-धर सोडिय-माण-मरट्ट ।
एक्क-कालु नाणा-जियहँ संसय-दलण-घरट्ट ॥

[७]

सरस-सररुह-सुरहि-मुह-सास

कुंदेंदु-निम्मल-चरिय मोह-तिमिर-दारण-दिवायर ।
तिजगुत्तम तम-रहिय भविय-कुमुय-बोहण-निसायर ॥
पयडिय-परम-पयत्थ पहु भुवण-त्तय-सु-पयास ।
सुह-निहि निहणिय-कम्म-मल जिणवर जयहि सुपास ॥

[८]

सरय-ससहर-हार-नीहार-

हर-हास-गोखीर-सम- देह-वन्न वर-कित्ति-कुल-हर ।
चंदप्पह चंद-मुह चंद-कित्ति-धवलिय-दियंतर ॥
निय-कुल-नह-यल-चंद-सम कम्म-कलंक-विमुक्क ।
संपइ सरइ न ताहँ पहु जे तुह सेवइ चुक्क ॥

१. भवण° जे० ॥ २. सरण जे० ॥ ३ °अट्ठाण जे० ॥ ४. जइ-जोव° जे० ॥
५. °दं०कुंदक्ख जे० ॥ ६. °भ मण-र° जे० ॥

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[९]

सुविहि-सुविहिय-समण-कय-सेव

करुणामय-मयरहर महिय-मोह मय-माण-मूरण ।
संसार-भय-भीय-मण- जण-सरण्ण कम्मट्ठ-चूरण ॥
महइँ महग्घइँ मणहरइँ तिहुयणि जाइँ सुहाइँ ।
तुह पेय-सेवइँ सुविहि जिण लीलइँ लब्भहिँ ताइँ ॥

[१०]

भुवण-वच्छल अतुल-बल-सार

संसार-सर-सोस-यर तरणि-तेय सीयल सुहंकर ।
सुह-सासण ससि-वयण भविय-कमल-बोहण-दिवायर ॥
जण मण-माणस-सर-नलिण- निलयण-राय-मराल ।
मन विरमउ तुह गुण-गहणि मज्झ [२]जीह सयकाल ॥

[११]

दिव्व-नाणिण दिट्ठ-दट्ठव्व

दय-रसिय खम-दम-भवण नलिणि-नाल-सुकुमाल-भुय-जुँय[३] ।
सेयंस जिण-वर-तिलय सेय-निलय सुर-सत्थ-संथुय ॥
तिहुयण-पणमिय-पाय पहु विन्नत्ति निसुणेज्ज ।
भवि भवि मह तुह पय-कमलि लोयण-भमर वसेज्ज ॥

[१२]

दुद्दमिंदिय-दप्प-कप्परण

मण-मक्कड-रुद्ध-पहु कम्म-केलि-वण-गहण-कुंजर ।
सरणागय-दुत्थियहँ वासुपुज्ज दढ-वज्ज-पंजर ॥
अजर निरंजण जग-तिलय पणयहँ पूरिय-आस ।
निम्मल निम्मल-नाण-निहि कय-निव्वाण-निवास ॥

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१. पइ-से॰ जे॰ ॥ २. जीय सय॰ जे॰ ॥ ३. ॰जुय । सुर-दुंदहि-गहिर-सर सेयनिलय सेयंस जिणवर ॥ तिहुयण॰ पा॰ ॥ सय-निलय जे.

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[१३]

विमल विमलिय-सयल-जय-जीव

भत्ति-ब्भर-नर-वर-खयर- अमर-रमणि-मुह-घुसिण-रंजिय- ।
पय-कमल कलि-मल रहिय रम्म-धम्म विसएहिँ अ-गंजिय ॥
इंदिय-तुरय-तुरंगमहँ रुद्ध-कुमग्ग-पयार ।
सिद्धि-पुरंधिहिँ वच्छयलि घोलिर-निम्मल-हार ॥

[१४]

कणय-मंदरि[1] विहिय-अभिसेय

सुर-सुंदरि-ललिय-कर- कुडव-कुंद-मंदार-पूइय ।
सुजसोयर[2]-सर-नलिण- रायहंस वर-सुमिण-सूइय ॥
अव्वाबाह अरूव-रस अरुय अगंध अफास ।
जयहि अणंत अणंत-सुह जिणवर भुवण-पयास ॥

[१६]

चवण-रंजिय-सयल-सुर-लोय

निय-जम्म-संजणिय-जण- मण-पमोय जय-जीव-सुह[3]-कर ।
निक्खमण-रंजिय-भुवण भुवण-भाणु कंकेल्लि-सम-कर ॥
धम्म-धुरंधर धम्म जिण संपाविय-सुह-ठाण ।
सुव्वयदेविहि अंगरुह सासय-सोक्ख-निहाण ॥

[१५]

जेण साहिय निय-पयावेण

अक्खंड-छक्खंड महि जेण तियस निय-सेव कारिय ।
माणुब्भड खयर[4] रणि जेण जिणिवि निय[5]-मुह जुयाविय ॥
दुहिं वि पयारिहिं चक्कवइ तिहुयणि[6] जणियाणंदु ।
पणय-सुहंकरु संतिकरु पणमहु संति-जिणिंदु ॥

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१ °मंदिरि पा० ॥ २. °यरसुरनलिण° जे० ॥ ३. °सुह-यर पा०॥ ४. खररयणि जेण जे०॥ ५. निय-महुमहु जुया° जे०॥ ६. तिहुअणि पा०॥

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[१७]

सयल-सुर-पहु-मं[1]उलि-परिगलिय-
मंदार-मंडिय-चलण मोह-जोह-भड-वाय-भंजण ।
द[2]प्पुध्धुर-मयण-भड- मुक्क-दुसह-सर-पसर-गंजण ॥
कुंथु कयत्थीकय-सयल- सचराचर-जिय-लोय ।
तिणु जिम्ब छड्डिडय पइ जि प[3]रि कर-गय भा[4]रह-भोय ॥

[१८]

सरस-सररुह-नयण नय-निउण
छक्खंड-महि-महिल-वइ- महिय-महिम महि-वट्ठ-भूसण ।
पायडिय-अपवग्ग-पह अ[5]र जिणिंद उम्मग्ग-नासण ॥
ताहँ घरंगणि सयल-सिरि सग्ग मोक्ख करि ताहँ ।
खणु वि न चित्तहँ उत्तरहि तुह नामक्खर जाहँ ॥

[१९]

देव तिहुयण-पयड-माहप्प
सद्धम्म-नायग ति-जय- पहु पहीण-जर-मरण-तम-भर ।
मय-मल्ल-पडिमल्ल जिण मल्लिनाह पणयामरेसर ॥
कुमरत्तणि कय-वय-गहण सामिय सामल-देह ।
भविय-कुमुय-पडिबोह-ससि तव-सिरि-निय-कुल-गेह ॥

[२०]

सजल-जलहर-नील[6]-भमरोलि-
नीलुप्पल-दल-गवल- सरिस-देहँ[7] सम-रसिय दयवइ ।
अपमेय अ-पमाण-गुण मुणिय-वत्थु-परमत्थ मुणिवइ ॥
सोम निरंजण कारुणिय सुव्वय भविय-सरण्ण ।
हरिवंसुब्भव भव-महण मइं तुह सेव पवन्न ॥

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१. °मउड-परि° पा०॥ २ दप्पुद्धर° पा०॥ ३. पर पा०॥ ४. भारय-भो° जे०॥ ५. अरि जे० ॥ ६. नीर-भमरालि जे०॥ ७. देह दय-रसिय जे०॥

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[२१]

नमिर-नरवर-मउड-माणिक्क-
मणि-किरण-रंजिय-चलण देव लोय-लोयण-महूसव ।
कर-कलिय-निव्वाण-सुह सुह-निहाण पणमंत-वासव ॥
पसरुट्टिय परमायरिण जे तुह पय पणमंति ।
ते लंघेविणु भव-जलहि नमि निव्वाणह जंति ॥

[२२]

देव कोड्डिण कुमर-भावम्मि
हरि-संखु पइं करि करिवि वयण-पवणि जं भरिउ[1] तक्खणि ।
तं[2] खुद्ध जायव सयल हरि स-संकु संजाउ निय-मणि ॥
सायर सयल झलज्झलिय गिरि टलटलणह लग्ग ।
कंपिय धरणि धसक्कियह धरणिंदह फण भग्ग ।

[२३]

विसम-संकडि समर-संघट्टि
अइ-दुत्तरि जलहि-जलि लहिरि-गहिरि विलसंत-जलयरि ।
निरु निवडिय वण-गहणि सीह-सप्प-करि-कुविय-दुहयरि ॥
पासनाह-नाम-ग्गहणि नर नित्थरहिं न भंति ।
भुंजिवि संसारिय-सुहइं दुहहँ जलंजलि दिंति ॥

[२४]

तिसल-देविहि गब्भि वड्ढंति
पइं देव सिद्धत्थ-घरि जं सिरीइ[3] वित्थारु लद्धउ ।
तिं कारणि कारुणिय 'वद्धमाणु' भणणसि पसिद्धउ ॥
वर-नाणोदय-गिरि-चडिय पयडिय-भुवणाणंद ।
तिहुयण-बंधव तेय-निहि जय पहु वीर जिणिंद ॥

[२५]

इय निम्मलगुणगणवद्धमाणपहुपणयपायकमलाण ।
आसंसारं सेवा मह होज्ज जिणिंदचंदाण ॥

१ भरिय जे०। २. तह खुद्ध जे०। ३. सिरीए जे०॥

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आगमगच्छीय श्रीजिनप्रभसूरिविरचित

अपभ्रंश-संधिद्वय

र. म. शाह

प्रास्ताविक

उत्तरकालीन अपभ्रंश साहित्य में संधि एक प्रचलित काव्य-प्रकार था। विक्रमकी १३ वीं शताब्दी से लेकर १५ वीं शताब्दी तक रचे गये ऐसे करीब पचीस काव्य अब तक उपलब्ध हुए हैं।

प्राप्त संधि-काव्यो में प्राचीनतम संधिकाव्य, आचार्य रत्नप्रभसूरिरचित 'दोघट्टी' वृत्ति, जो धर्मदासगणिविरचित उपदेशमाला की विशिष्ट टीका है और जिसकी रचना वि. सं. १२३८ में हुई है-में दिखते हैं।

उसके बाद तेरहवीं सदी के अन्त भाग में ही और पांच संधिकाव्य मिलते हैं। उनके रचयिता थे आगमगच्छीय जैनाचार्य जिनप्रभसूरि। १३ वीं शताब्दी के अन्तिम चरण में विद्यमान जिनप्रभसूरि को कई अपभ्रंशभाषाबद्ध लघु रचनाएं प्राप्त होती हैं, जैसे कि—'धर्माधर्मविचारकुलक,' 'आतमसंबोधकुलक,' 'सुभाषित कुलक,' 'भव्यचरित,' 'भव्यकुटुम्बचरित,' 'गौतमचरित्र कुलक,' 'चाचरिस्तुति,' 'गुरुस्तुतिचाचरि,' 'नेमिरास,' 'अन्तरङ्गरास,' 'मल्लिनाथचरित्र,' 'महावीरचरित्र,' 'जम्बूचरित्र', 'सुकोशलचरित्र,' 'चैत्यपरिपाटी,' 'मोहराजविजय,' 'अन्तरङ्गविवाह,' 'जिनजन्ममह,' 'नेमिनाथजन्माभिषेक.' 'पार्श्वनाथजन्माभिषेक' इत्यादि।

जिनप्रभसूरि की रची हुई संधियां इस प्रकार हैं—(१) मदनरेखा संधि (२) नर्मदासुन्दरी संधि (३) चतुरङ्ग संधि (४) अनाथि संधि और (५) जीवानुशास्ति संधि।

इनमें से प्रथम 'मदनरेखा संधि' ला. द. ग्रन्थमाला में शीघ्र प्रकाश्यमान 'मदनरेखा आख्यायिका' के परिशिष्ट में छप गई है। शेष अप्रगट चार में से अन्तिम दो यहाँ पर प्रथमवार प्रकाशित हो रही हैं। 'अनाथि संधि' का विषय प्रसिद्ध 'उत्तराध्ययन' सूत्रगत वीसवें महानिर्ग्रन्थीय अध्ययन में प्राप्त अनाथि राजर्षि की कथा है। और 'जीवानुशास्ति संधि' का विषय—जैसा कि उसके नाम से स्पष्ट है—जीव को दिया गया उपदेश है।

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प्रस्तुत संपादन खेतरवसही पाटक जैन ज्ञान भंडार, पाटण (उ. गुजरात) से प्राप्त ताडपत्रीय प्रति परसे किया गया है। इसका नंबर १२ (नया नंबर–६) है और इसमें ३६×५ से. मी. कद के २६४ पत्रों में कुल मिलाकर ५४ कृतियों का संग्रह है। जिसमें (१) 'अनाथि संधि' पत्र १७३ ब से १७६ ब, तथा (२) 'जीवानुशास्ति संधि' पत्र १७६ ब से १७९अ में लिखित है।

इसी प्रति में जिनप्रभसूरि की लगभग ३० लघु कृतियों का संग्रह है, जिनमें उपरि निर्दिष्ट सभी कृतियां आ जाती हैं।

[१] अनाथि-संधि

(कडवक-१)

जस्सज्जवि माहप्पा, परमप्पा पाणिणो लहुं हुंति ।
तं तित्थं सुपसत्थं, जयइ जए वीर-**जिणपहुणो** ॥१॥

विसएहिं विनडिउ, कसाय-जगडिउ, हा अणाहु तिहुयणु भमइ ।
जो अप्पं जाणइ, सम-सुहु माणइ, अप्पारामि सु अभिरमइ ॥२॥

रायगिहि नयरि सेणीउ राउ, गुरुभत्ति-निवेसिय-वीयराउ ।
सो अन्न-दिवसि उज्जाणि पत्तु, मुणि पिक्खिवि पणमइ नमिय-गत्तु ॥३॥
वपु रूवु वन्नु लावन्नपुन्नु, किं मुणि नवजुव्वणि सरसि रन्नु ।
नरराय अहं बहुविह अणाहु, मुणि भोग माणि हउं तुज्झ नाहु ॥४॥
तं अप्पणो वि नरवइ अणाहु, अन्नेसि होसि किम भणइ साहु ।
किं मइं न हु जाणइ नरवरिंदु, जं एरिसु पभणइ मुणिवरिंदु ॥५॥
गय-हय-रह-जोहसणाहु रज्जु, संपज्जइ मण-वंछीउ कज्जु ।
मुणि भणइ पुण वि जगु सउ अणाहु, असहाइउ भमडइ भवु अगाहु ॥६॥
कोसंबीनयरीइ जं जि वित्त, तं सुणि मगहाहिव एग-चित्तु ।
तहिं अत्थि पिया मह सुहविहारु, सुकलत्त-पुत्त-सुहिसयण-सारु ॥७॥
पढमे वयम्मि मह रोग रोग, उप्पन्ना विज्जहं मुक्क जोग ।
पिय-माइ-भाय-भइणी य सयण, विलवइ विविहाइं दीण-वयण ॥८॥
मह रोग-पीड इक्कु वि न लेइ, पुण पासि बइट्ठउ रुणझुणेइ ।
जो इक्कु वि रोगु निराकरेइ, मह जणउ तस्सु धणु भूरि देइ ॥९॥
न हु केणइ फेडिय पीड मज्झ, इय वेअण सव्वहं हूअ असज्झ ।
सुकलत्त-पुत्त-परियण-सुमित्त, न हु मंत-तंत तसु विढत्त चित्त ॥१०॥

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छुह-तन्ह-पराभव-दुह-विचित्ति, हा हा अणाह संसार-गुत्ति ।
देविंद-विंद-वंदिय-जिणिंद, पय मुत्तु नाहु न हवइ नरिंद ॥११॥
विविहाहि-वाहि-विनडियह मरणु, धम्मह विणु होइ न कोइ सरणु ।
धण-सयण-रूव-जोवणसणाहु, इय मुणउं नराहिव मं अणाहु ॥१२॥

एवं मइं जाणिउ, मणु समि आणिउ, संग-विमुक्कु विवेअ-जुउ ।
पडिवज्जिउ संजमु, नो-इंदिय-दमु, तउ अप्प-परह वि नाहु हुउ ॥१३॥ ॥१॥

(कडवक-२)

अणाहया अवर वि जाण राय, जह भणइ जिणाहिव वीयराय ।
पव्वज्ज पवज्जिय जेण वज्ज, तव चरण-करण न हवंति सज्ज ॥१॥
मोहंधयार-निउरंब-छूढ, जड-जोगि भवाडवि-मग्ग-मूढ ।
दुह-बंध-बद्ध तिहुअणु भमंति, न हु रोग-दोसवसि वीसमंति ॥२॥
तिहिं दंडिहिं दंडिय अप्पु जाहं, तिहिं सल्लिहिं सल्लिय सुहु न ताहं ।
ति-विराहणाहिं बोहिं हणंति, तिग्गारव-गुरु भवु उवचिणंति ॥३॥
किं कुणइ नाणु तवु झाणु दाणु, जे लिंति अणेसणु भत्तपाणु ।
अह कोय-कडाइय वसहिं वत्थ, तह होइ तह च्चिय भव अवत्थ ॥४॥
जे आगम-सत्थ-निउत्त सत्थ, तस्सऽन्नह करणि अणत्थ सत्थ ।
जे सुत्त-वज्झ-देसण कुणंति, अप्पं पि अप्पु न हु ते मुणंति ॥५॥
बहु-पाव-पवंचिहिं वंचियाण, किं कुणइ ताण जिणनाह-आण ।
अइ वल्लह वरि मुंचंति पाण, न कहिंचि पवज्जइं जिणह आण ॥६॥
जे विसय-कसाय-पमाय-पत्त, न हु मोह-महन्नव-पार-पत्त ।
अप्पाभिप्पायहिं संचरंति, अप्पणमवि परमवि कुगइं निंति ॥७॥
अणाहया ताहं वि दिक्खियाण, सया वि सुगुरूहिं असिक्खियाण ।
जे माइठाणऽणुट्ठाण ठंति, वोरिय-आयारि न उज्जमंति ॥८॥
मोह-निव-नडिय अणाह हुंति, मगहाहिव ते सवि कुगइं जंति ।
एवं अणाह जिय सव्व-लोइ, सिरि-जिणवरिंद-आणा-विओइ ॥९॥
जं जिणवरिंद आणा पहाण, सग्गापवग्ग-गइ सुह-निहाण ।
इय मुणिय नराहिव भव-अवाय, सिरि-वीयराय अणुसरसु पाय ॥१०॥
अह विहसिउ सेणिउ नरवरिंदु, तं सव्वु सच्चु जइ कहइ मुणिंदु ।
ति-पयाहिण वंदिउ भाव-जुत्तु, संतेउरु निवु निय-ठाण पत्तु ॥११॥

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मुणि निरइयार-चारित्तजुत्तु, विहरेइ महीयलि सारसत्तु ।
इय भवह भावु जाणिउ निरुत्तु, भो भविय कुणउ अप्पं पवित्तु ॥१२॥

एवं संखेविहिं, विहि-विक्खेविहिं, मुणि-सेणिअ उल्लाव-जुउ ।
संबंधु सुअक्खिउ, जं किंचि वि लक्खिउ, महनिग्गंथज्झयण-सुउ ॥१३॥२॥

चारु-चउ-सरण-गमणो दाणाइ-सुधम्म-पत्त-पाहेओ ।
सीलंगरहारूढो **जिणपह**-पहिओ सया सुहिओ ॥१४॥

॥ अनाथि-संधि समत्ता ॥

[२] जीवाणुसट्ठि संधि

जस्स पभावेणऽज्जवि तव-सिरि-समलंकिया जिया हुंति ।
सो निच्चं पि अणग्घो संघो भट्टारगो जयइ ॥१॥

मोहारिहिं जगडिय, विसयहिं विनडिय, तिक्ख-दुक्ख-खंडियहं चिरु ।
संसार-विरत्तहं, पसमिय-चित्तहं, सत्तहं देमिऽणुसट्ठि निरु ॥२॥
अणाइ निग्गोअ-जंतूण मज्जंगओ, एगतणुऽणंतजंतूहिं सहसंगओ ।
समग्ग-उववाय-विणिवाय-ऊसासओ, समग्ग-आहार-नीहार-नीसासओ ॥३॥
तयणु ववहार-रासम्मि जिउ ओविओ, तम्मि रे जीव निच्चं पि नच्चाविओ ।
मुत्त पत्तेय-तरु-काय कम्मि हिरिओ, पुढवि अपु तेउ वाउऽणंतकाए ठिओ ॥४॥
अवि य नीराइ-सत्थेहिं संताविओ, दुट्ठ-कम्मट्ठ-गंठीहिं संदाविओ ।
जीव खुड्डाग-मरणेण हा निट्ठिओ, अहह एगंत-भवियव्वया-हिट्ठिओ ॥५॥
सुहुम-कायाउ तउ बायरे चड्डिओ, तिक्ख-दुक्खेहिं लक्खेहिं जिउ खंडिओ।
तत्थ अवसप्पिणुसप्पिणऽस्संखया, चउसु काएसु उस्सग्गओ अक्खया ॥६॥
कवणु तं दुक्खु जं जीव न हु पावियं, कम्म-परिणाम-भव-भाव-संभावियं ।
बेइंदि-तेइंदि-चउरिंदि-विगलिंदिए, कालु संखेज्जओ कायठिइ निंदिए ॥७॥
भाव सव्वे वि सुह-असुह मुह वियसिया, सव्व जीवेहिं हाऽणंतया फरिसिया ।
नत्थि तं ठाणु लोए न जहिं हिंडिओ, राग-दोसाइ-सुहडेहिं हा दंडिओ ॥८॥
नरय-तिरियम्मि मणुअम्मि किह आणिओ, जणणि-जणयाइ-सयणेहिं संदाणिओ ।
इंदियग्गाम अभिराम मन्नंतओ, भीम-भव-रन्नि भमडंतु न य संतओ ॥९॥

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चरिउ विवरिउ जीवस्स इह दीसए, जेण सुह तन्न दुहु जेण तं गवेसए ।
नाण-निहि निय-गिहे मुत्त बहि भमडए, तत्थ जिउ जाइ दुहु जत्थ सिरि निवडए १०॥
जेसु ठाणेसु जिउ णंतसुहु पावए, मुत्त तं ठाणु अप्पं दढं दावए ।
जेण सम्मेण कम्मारि लहु लुंटए, मुत्त तं मूढु हा विसय-विसु घुंटए ॥११॥
कह वि मणुआइ-सामग्गियं पत्तओ, तह वि विसयामिसे गाढ अणुरत्तओ ।
लक्ख-चुलसीइ जोणीइ पुण भामिओ, मोहराएण रे जीव अस्सासिओ ॥१२॥
पुग्गलाणं परावत्तयाऽणंतया, हिंडिया जीव न हु कह वि उवसंतया ।
देव-गुरु-धम्मु न कयाइ उवलद्धओ, तेण एओ जीवु कम्मेहिं संरुद्धओ ॥१३॥
सुक्खु पच्चक्खु दुक्खं पि मेरूवमं, अहह अदिट्ठु पुण मन्नए तिणसमं ।
विरस संसार-दुच्चिट्ठियं हिट्ठियं, बपुरि जीवाण भव-भमणु हा निट्ठियं ॥१४॥
कह वि पइं पत्त सामग्गियं मग्गियं, हेव रे जीव तं कुणसु सुहमग्गियं ।
चारगागार-संसार-सुहमुज्झिउं, जुत्त ते सुहय पियमप्पियं उज्झिउं ॥१५॥
सयल-लच्छीइ लद्धाइ किं आगयं, अह सकम्मेहिं दुत्थेण किं ते गयं ।
राग-दोसे य ते दोवि जिय मिल्हिउं, जुत्तु संतोस-निवपासि तुह मल्हिउं ॥१६॥
जत्थ सुपसत्थ निग्गंथ-मत्थय-मणी, जयइ जंबू-गणो भुवण-चिंतामणी ।
एवमन्ने वि सिरि-थूलभद्दाइणो, एय सिरि-वयरमुणि-सामि सुयनाणिणो ॥१७॥

इय विविह-पयारिहिं, विहि-अणुसारिहिं, भाविहिं **जिणपहु**मणुसरहु ।
सुत्तेण य पवरिहिं, आणा-सुतरिहिं, भवियण भव-सायरु तरहु ॥१८॥

॥ जीवाणुसट्ठि—संधि समत्ता ॥

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EPITHETS OF LORD MAHĀVĪRA IN EARLY JAINA CANON[1]

Dalsukh Malvania

There were many groups of the Śramaṇas, each of them having a leader. This fact is proved sufficiently by the Pāli-Piṭakas. All such leaders are given the following common epithets in the Pali canon.

'सङ्घी चेव, गणी च, गणाचरियो च, ञातो, यसस्सी, तित्थकरो, साधुसम्मतो बहुजनस्स, रत्तञ्ञू, चिरपब्बजितो, अद्धगतो, वयोअनुप्पत्तो'–दीघ० सामञ्ञफलसुत्त ।

In addition to these common epithets in Pali canon Lord Mahāvīra the leader of the group of Nigganthas, was further given such epithets as,

"निगण्ठो, आवुसो नाटपुत्तो सब्बञ्ञू सब्बदस्सावी, अपरिसेसं ञाणदस्सनं पटिजानाति चरतो च मे तिट्ठतो च सुत्तस्स च जागरस्स च सततं समितं ञाणदस्सनं पच्चुपट्ठितं ति"–मज्झिमनिकाय, देवदहसुत्त

Here in this paper I want to discuss the epithets of Lord Mahāvīra as are found in some of the texts of the early Jaina canonical literature. As these texts are not of the same time, I shall take them one by one according to their chronological order. This procedure will help us to know as to how a cluster of epithets was devoloped in the course of time and as to how the final one was arrived at, not only that but as to how some of the common epithets became the property of a particular group-leader. The discussion will also make it clear that the epithets given to Lord Mahāvīra in the Pāli-piṭakas do not belong to the early period of time. Again it will prove the Ācārāṅga part I to be earlier than that of the Pāli-piṭakas. It will also be clear from the discussion that as time passed on some of these epithets acquired the status of names having lost their status of adjectives.

The epithets, viz. Arihanta, Arhat, Buddha, Jina, Vīra, Mahāvīra and Tathāgata were not the sole property of a leader of a particular sect whether Brahmin or Śramaṇa. But it seems that they became popular amongst the Śramanic sects especially for Mahāvīra, Gosāla and Buddha with the result that they were dropped by the Brahmin sects for their leaders. Similarly

1. Read at A. I. Oriental Conference, Ujjain, 1972.

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the term Buddha (139, 177, 882, 204) was used for an intelligent person but after Gautama it became the sole property of Buddhism and became the special name of Gautama. The term Buddha though used as epithet in early days for Mahāvīra does not denote him in later period. The terms, Vīra and Mahāvīra were common for a heroic persons but we see that they have become the real names of Lord Vardhamāna. Thus in course of time the original name Vardhamāna was thrown in background giving place to the terms Vīra and Mahāvīra. The terms Jina, Arhat were common for all the leaders of Śramaṇas and we see that the word Jaina was not the property of the followers of Lord Mahāvīra alone. It should be noted that the followers of Buddha were known for a long time as Jainas but now the case is not so and only the followers of Mahāvīra are denoted by the word. Same is the case with the term Tathāgata and now we see that only Lord Buddha is denoted by it.

In this way the denotation of these words though broad in early days has become limited in course of time. In this context I shall try here to collect the various epithets given to Lord Mahāvīra in the earlier canonical literature of the Jainas.

Ācārāṅga Part I : As an ascetic

The first part of the Acārāṅga can be sub-divided in two sections. The chapters in the beginning giving the gist of the preaching is the one section and the last chapter giving the picture of *the ascetic life* of Lord Mahāvīra is the second section. Let us see the epithets used in them for Lord Mahāvīra.

In his mendicant life Mahāvīra calls himself a '*Bhikkhu*' (9. 2. 12). He is also called '*Nāyaputta*' and *Nāyasuya* (9. 1. 10) indicating his clan but both of these terms have became his names also.

He is sometimes given an epithet '*muṇi*' (9. 1. 9, 20) which is generally used for an ordinary ascetic or monk.

That even the Śramaṇas were using the term '*Māhaṇa*'-(Brāhmaṇa) for their respected persons is welknown from the Dhammapada (26) of the Pali canon, as well as from the Uttarādhyayana (12) of the Jaina canon. So it is but natural that Mahāvīra's one of the many epithets is *Māhaṇa* (9. 1. 23; 9. 2. 16; 9. 3. 14; 9. 4. 17, 9. 2. 10; 9. 4. 3). He is also called '*Nāṇī*' (9. 1. 15) and '*Mehāvī*' (9. 1. 16) which indicate that he was not only a person of good character but was endowed with knowledge also. He is again and again given an epithet '*Mahāvīra*' (9. 1. 13; 9. 3. 8; 9. 4. 14; 9. 2. 1; 9. 3. 13) for his valour shown with regard to his ascetic life. And we see that it

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has become his real name. He is respectfully called '*Samaṇe Bhagavaṁ*' (9.1.1.) and the terms Bhagavaṃ, Bhagavante, Bhagavayā accure so many times that we can easily surmise that during the period he had become a very respectful person amongst many such ascetics (9. 1. 4, 15; 9. 2. 5, 6, 15; 9. 3. 12, 16; 9. 4. 1, 3, 5; 9. 3. 7; 9. 4. 9, 12; 9. 1. 23; 9. 2. 16).

It is also mentioned that though he was a non-omnicient person (*Chaumatthe vi* 9. 4. 15) he was *akasāi*-without any defilement and was also *vigayagehī*-without any longing (9. 4. 15).

From all these epithets it is clear that though he is given an epithet Bhagavaṁ *yet he is not called here in this portion Tīrthaṁkara.* And as regards *Bhagawaṁ* we should note here that even in the second part later than this portion of the cannon even the ordinary *samaṇas* and *thaviras* are called *Bhagavanta* (II. 71, 162). Not only this but there was a rule that an ascetic should address even an ordinary woman as '*Bhagavatī*' (II. 134). This indicates that the term '*Bhagavaṁ*' was not used for a leader or the head of the sect, and though a term for showing respect it did not had the meaning of an exalted person.

As a preacher and head of a sect.

Now we turn to the preaching portion contained in the first eight chapter of the Ācārāṅga part I. Here in many places the terms '*Vīra*' and '*Mahāvīra*' are used but it should be noted that they do not refer to Lord Mahāvīra but to other persons who have shown the valour in their ascetic life. (1.172; 1.185, 188; 1.140). We should also note that though while, as we have seen, describing Mahāvīra's ascetic life he is called '*Vīra*' as well as '*Mahāvīra*', we must conclude that there is tendency towards the fact that Mahāvīra should become his name. This also is clearly established by the fact that Pali Piṭakas mentions Mahāvīra as Nigaṇṭha Nāta-putta and not as Mahāvīra. So we can conclude that lord Mahāvīra become famous by that name after the time of Pali Piṭaka.

In this part also Lord Mahavira is refered to as '*Nāyaputta*' (8. 8. 12), '*Māhaṇeṇa maimayā* (200, 206), and *Bhagavayā* 1, 10, 15, 16, 23, 45, 52, 58, 90, 185, 214, 216, 220). Once he is refered to as भगवया पवेइयं आसुपन्नेणं जाणया, पासया (200). Here we see that he is called *Āśuprajña* and also having *ṇāṇa* and *daṁsaṇa*. At other place he is called '*Kusala*' (166). But nowhere he is refered to as a *Tirthaṅkara*. In Dīghanikāya etc. though he is given the epithet *Tirthaṅkara* it is significant that in Ācārāṅga's first part no where he is refered to as such. This may signify that this protion of the Ācārāṅga is anterior to Dīghanikāya.

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Lord Mahāvīra in this part is called '*Muṇi*' (153, 159) which put him in the line with other such '*muṇis*'.

Here we find the use of '*Arahanta Bhagavanta*' (126) and *Jinehiṁ* (5.5) which shows that there were many such persons who were called *aruhaṁta* or *Jina* and Lord Mahavira was one of them.

The epithet of '*Arahā*' was also used for the Buddha and the use of this term was not absent in the Vedic literature. But when this word was used frequently for their leaders by the Śramaṇas the word was dropped by the Vedics.

Like *Māhaṇa* the term '*Veyavī*' was also in vogue in ancient days for the learned and so it is used in such a sense in the Ācārāṅga (139). Such is also the case with the term *Āria* (146, 207, 179) '*Mahesi*' (160) and *Medhāvī* (191). The term '*Jina*' though used (162) in Ācārāṅga part I it is surprising that it is not used with special reference to Lord Mahāvīra.

Satthā (188) though used only once for Mahāvīra is such that it was frequent for the Buddha.

To conclude, we can say that here *Muṇi*, *Māhaṇa*, *Nāyāputta*, *Vīra*, *Mahāvīra* and *Bhagawaṁ*, these terms were the main epithets for Lord Mahāvīra. But we must bear in mind that here also the epithest *Tirthaṅkara is not used.*

In Pāli Piṭaka, as we have seen, Lord Mahāvīra is refered to again and again by the terms *savvaññū* and *savvadassi* but here in Ācārāṅga we do not come across such terms; instead, we find the terms such as *abhinnā-yadaṁsane* (9. 1. 11), *Āyayacakkhhū Logavipassi* (3) *paramacakkhū* (150) *aivijja* (3. 2. 9), *savvasamannāgayapannāṇa* (155), *Aṇelisannāṇī* (9. 1. 16). Some of these terms may convey the meaning of Omniscience but it is significant that the proper term *Savvaṇṇu* is not used. We will see that this term is frequent in later literature of the Jainas, so we may not be wrong if we conclude that this term is introduced in the period later than the time of the Acārāṅga part I and this will show that the Ācārāṅga part I is earlier than the portions of Pāli-Piṭakas in which this term occurs for Mahāvīra.

Sūtrakṛtāṅga Part – I

In Sūtrakṛtāṅga part I we see further development. Here we can have the common epithets like *Samaṇa* and *Māhaṇa*, but many more are added and some of the early epithets have become names in this part of the Śutrakṛtāṅga. In Ācārāṅga *Vīra* and *Mahāvīra* were simple epithets but in

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Sūtrakṛtāṅga they have become the names (1. 1. 1; 1. 1. 27; 14. 2. 22; 1. 9. 24; 1. 14. 11) For the first time Mahāvīra is given an epithet of '*Nigantha*' (1. 14. 11) which is found also in Pāli-piṭakas as *Nigantha Nataputta*. *Nāya*, *Nāyaputte* and *Nāyasuye* are also used in Sūtrakṛtaṅga (1. 1. 27; 2. 3. 22; 2. 3. 31; 6. 14, 21, 23, 24, 26). Like *Mahāvīra* now he is *Mahāmuṇi* (1. 9. 24; 2. 2. 15; 2. 1. 14). Indicating his gotra *Kāsave* is added in Sū. (2. 2. 7; 2. 2. 25; 2. 3. 20; 3. 3. 20; 3. 4. 21; 11. 5, 32; 15. 21; 6. 7). Showing his relation to Vaisāli he is also known as *Vesālia* (2. 3.22). The previous tradition of *Jiṇa*, *Arahā* and *Bhagavā* is also continued (2. 3. 19; 2. 3. 22; 6. 26; 6. 29; 2, 3. 22; 16. 1; 2, 3. 14). In Sūtrakṛtāṅga it is quite clear that there was an order or the religion known as *Jiṇasāsaṇa* (3, 4. 9) or *Jiṇāṇa Dhamma* (6. 7) or *Bhagavānusāsaṇa* (2. 3. 14); and we find the mention of *Jiṇavayaṇa* (14. 13) and *Jiṇāhiya* (9. 6). The terms *Buddha* and *tathāgata* are also not absent (11. 25; 11 36; 12. 16; 12. 18; 15. 18; 13. 2; 15. 20) but as mentioned above later on they indicated only the Buddha and not Mahāvīra. Hence also like Ācārāṅga the term *Savvannū* is absent but instead we find न नायपुत्ता परमत्थि नाणी (6. 24), *Aṇantacakkhū* (6. 6; 6. 25) *Savvadaṁsī abhibhūya ṇāṇī* (2. 5), *daṁsaṇa-ṇāṇasīlo* (6. 14); *Aṇantaṇāṇadaṁsī* (9. 24.) and *evem se udāhu anuttaraṇāṇī anuttaradaṁsī anuttaraṇāṇadaṁsaṇadhare arhā – Nāyaputte bhagavaṁ Vesālie* (2. 3. 22), *Tilogadaṁsī* (14. 16) and *Jagasavvadaṁsiṇā* (2. 331).

Here a technical term for an omnicient person is used for the first time. पुच्छिसहं केवलियं महेसी–५. १. १, एवं केवलिणो मयं ११. ३८, केवलियं समाहिं १४. १५.

This following *gātha* is curious because there is no mention of *Jñānāvaraṇa* :

जमईयं पडुप्पन्नं आगमिस्सं च नायओ ।
सव्वं मन्नह तं ताई दंसणावरणंतए ॥ १५. १

The following traditional terms are also present in Sū.–

niggantha (9. 24); *māhaṇa* (11. 1; 9. 1), *mahesī* (6. 26); *paramamahesī* (6. 17), *Muṇi* (6. 7); *pabhu* (6. 28); *samaṇa* (6. 14. 23). But it should be noted that the term *Titthayara is not used.*

Ācārāṅga, Part II

In the second part of Ācārāṅga the life of Mahāvīra as a householder is also given (2. 175). It should be noted that nothing of the kind is found

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in the Acārāṅga part I and also in Sutrakṛtāṅga. Here he is depicted as Śramana Bhagavān Mahāvīra (2. 175) which shows that now he became wellknown by this title. The original name Kumāra Vardhamāna given by his parents is mentioned (2. 176).

It seems that the tradition that the epithet 'Mahāvīra' was given by the gods is established here for the first time (2. 177). Here the whole *varṇaka* for Mahāvīra is thus : *Samaṇe Bhagavaṁ Mahāvīre Ṇāe Ṇāyaputte Ṇayakulanivvatte Videhe Videhadinne Videhajacce Vīdehasūmāle* (2. 179). Here we can see the tendency of depicting him with the epithets derived from the names of the lineages of his father and mother. We are sure that his mother was called *Videhadinnā* (2. 177). The epithets which were well established such as *Jiṇa* (2. 179), *Jiṇavara Vīra* (2. 179) etc. are also found here. But here for the first time the element of mythology enters into the field in the form that the gods performed the *Titthayarābhisea* (2. 176) and also that he was requested by the gods that : *titthaṁ pavattehi* 2.) 179) which can be compared with such a request to the Buddha by the Brahmā. And here for the first time he is called the *Tīthayara* (2. 179); not only that but for the first time here he is called Savvannū the epithet by which he is known in Pāli piṭaka-*se Bhagavaṁ Arahaṁ Jiṇe Kevalī Savvaṇṇū Savvabhāvadarisī* (2. 179). And here we find '*Kevalipannatta dhamma*' (2, 179) and again and again 'Kevalī būya' (2, 13, 17, 26, 36, 38, 115, 116, 146, 152, 179) which shows that due to his being an omniscient person his preachings were to be accepted.

Sūtrakṛtāṅga Part II

By the authority of the Niryukti (6) on Ācā. Part II we are sure about the second part of Ācārāṅga that it was added in later times. But such is not the case with the second part of Sūtrakṛtāṅga. Yet we can say that the second part of Sū. is later; because even the epithets for Mahāvīra establish this fact. We can prove this also that it is not an earlier text than even the second part of Ācā. There is no mention of 'twelve *aṅgas*' in the Ācā. but the Sū. mentions the Gaṇipiṭaka (2. 1. 11). In Sū. we find the mention of *Dhammatittha* (2. 1. 8) and *titthayara* (2. 7. 11). The mention of '*Coyae pannavagaṁ evam vayasī*' (2. 3. 2) and *Ācārya āhu*' (2. 4. 2, 4) definitely go to prove its later date. The traditional epithets such as *Samaṇa* (2. 6. 1) *Māhaṇa* (2. 6. 4), *Samaṇe Ṇāyaputte* (2. 6. 19) *Ṇāyaputta* (2. 6. 40) are found. And we also find the *Buddha* (2. 6. 42), *Muṇi* (2. 6. 42) etc. Which are of the same type. Here even the pupil of Mahāvīra, is called *Bhagavaṁ* (2. 7, 4). The knowledge of the Lord is called *Kevaleṇa puṇṇeṇa ṇāṇeṇa* (2. 5. 50). Here the teaching of Lord Mahavira is described as *Niggantha Dhamma* (2. 6. 42) and *Nigganthapavayaṇa* (2. 2. 23; 2. 7. 2.)

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the epithet which is found in Pali Piṭaka also. Here for the first time we have the mention of the three Jewels *Jñāna*, *Darśana* and *Cāritra* (2. 7. 14). Again it is here that we are told that the followers of Pārśva were known as Nigganthas and they were specified as '*pāsāvaccijja*' (2. 7. 4)

In other Aṅgas

In the Aṅgas which are later than Ācārāṅga and Sūtrakṛtāṅga generally we find *Samaṇe Bhagavaṁ Mahāvire*. But we must take note of a *Varṇaka* which was well established during cononical period— समणे भगवं महावीरे[1] आइगरे तित्थयरे सहसंबुद्धे पुरिसुत्तमे[2] पुरिससीहे पुरिसवरपुण्डरीए पुरिसवरगन्धहत्थीए[3] लोगुत्तमे लोगनाहे लोगप्पदीवे लोगपज्जोयकरे अभयदए चक्खुदए मग्गदए सरणदए[4] धम्मदेसए धम्मसारही धम्मवरचाउरन्तचक्कवट्टी अप्पडिहयवरनाण-दंसणधरे वियट्टछउमे जिणे जावए बुद्धे बोहए मुत्ते मोयए सव्वण्णू सव्वदरिसी ।[5]

भगवती सू० ५

Here we may remember the importance of *Puruṣa* since the Ṛgveda. In various names of Viṣṇu we find *Puruṣottama*, *Puruṣapuṇḍarīka* and *Puruṣavara*. *Gandhahasti* is an epithet of the powerful elephant and Gandhagaja is found in Caraka. Lokanātha is also used for Viṣṇu etc. Lokapradīpa is used for the Buddha in Buddhacarita of Aśvaghoṣa.

With this Varṇaka we may compare the welknown *Varṇaka* of the Buddha which is explained in Visuddhimagga (p. 133)- 'सो भगवा अरहं सम्मासंबुद्धो विज्जाचरणसंपन्नो सुगतो लोकविदू अनुत्तरो पुरिसदम्मसारथी सत्था देवमनुस्सानं बुद्धो भगवा'—अंगुत्तर ३. २८५

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1. In Mahāvyutpatti one name of the Buddha is Vīra.
2. In the Mahā. Buddha is called Narottama and Śākyasiṁha.
3. Bodhisattva is called–Gandhahasti–Mahā. 704.
4. In Mahā. Śaraṇya and Śaraṇa.
5. See also—धम्मायरिए धम्मोवएसए समणे भगवं महावीरे उप्पण्णणाणदंसणधरे अरहा जिणे केवली तीयपच्चुप्पन्नमणागयवियाणए सव्वन्नू सव्वदरिसी—भगवती–९०

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SOME OBSCURE EXPRESSIONS IN THE MṚCCHAKAṬIKA.

R. P. Poddar

The Mṛcchakaṭika has some obscure expressions and in spite of attempts made by annotators and translaters the obscurity in a number of cases has not been finally dispelled. So efforts in this direction have to be kept up. It is in this spirit that a few such expressions have been taken up here for consideration.

शोश्तकं

In the first act Śakāra sends a message through Vidūṣaka to Cārudatta that the latter should return Vasantasenā to him, failing which he will bear him an endless enmity. He recites a verse[1] and then says to Vidūṣaka,

'शोश्तकं भणेशि । लश्तकं भणेशि' ।

It has generally been translated as, "you shall say this well, shall say this craftily[2] " (शोभनं भणिष्यसि । सकपटं भणिष्यसि ।). Etymologically the word 'शोश्तकं' seems to be 'स+स्तवकं' meaning 'with praise' or with the 'hymn in praise'. By स्तवक Śakāra probably means his own verse and wants Vidūṣaka to recite the same before Cārudatta in an artful manner (लश्तकं < √ लश् = to apply an art) as done by himself.

कट, त्रेता, पावर

In the second act the terms कट, त्रेता and पावर[3] denote lucky throws at the game of dice. Pṛthvidhara explains these as पूरा, तीया and दूआ, having respectively four, three and two points. कट is a Prakṛitization of कृत and

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1. कश्चाळुका गोच्छडलित्तवेण्टा शाके अ शुक्खे तलिदे हु मंशे ।
भत्ते अ हेमंतिअलत्तिशिद्धे लीणे अ वेळे ण हु होदि पूदी ॥ ५१ ॥

2. Kale : Speak well and speak craftily.
Karmarkar : You shall say [this] well, shall say craftily.
Paranjape : Say it well, say it quick.
Ryder : Tell it to him prettily, tell it to him craftily.

3. दर्दुरकः त्रेताहृतसर्वस्वः पावरपतनाच्चशोषितशरीरः ।
नर्दितदर्शितमार्गः कटेन विनिपातितो यामि ॥ ९ ॥

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पावर in all probability has come down from द्वापर[4] through assimilation (*वापर) and metathesis (पावर).[5] But these, namely, कट and पावर became current in Sanskrit, as is evident from the context, like कितव which is a popular derivation from कृतविद् = well-versed in obtaining कृत,[6] the highest throw at dice (even deceitfully).

कलि

Against the lucky or the winning scores कृत, त्रेता and द्वापर there is the unlucky or the losing score termed कलि.[7] In this way the names of the four *yugas* in order seem to have been adopted to indicate various throws at the game of dice. These respectively denoted four, three, two and one points. Dice marked with numbers one to four on the four faces are common archeological finds on ancient Indian sites.

वीहत्थं

There is one word वीहत्थं in Act II, verse 17. Saṁvāhaka, who has been disgraced as a gambler, decides to become a Buddhist monk. After having made this resolution he reads out the following verse :

जूदेण तं कदं मे जं वीहत्थं जणश्श शव्वश्श ।
एण्हिं पाअडशीशे णलिंदमग्गेण विहलिश्शं ॥ १७ ॥

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4. कृत and द्वापर have been used in the Mahābhārata also in the sense of throws at the game of dice.
cf. नाक्षान्क्षिपति गाण्डीवं न कृतं द्वापरं न च ।
ज्वलतो निशितान्बाणांस्तीक्ष्णान्क्षिपति गाण्डिवम् ॥ २३ ॥ विराट ४५.

5. The word continues its journey further since the Hindi phrase 'पौबारह पड़ना' seems to have been derived from this by popular etymology. The phrase denotes some lucky achievement and is related with some lucky throw at the game of dice as is evident from पड़ना meaning 'throw'.

6. At Jātaka VI–228 the connection with कट (कृत) is evident, cf 'कटञ्च अलातो गराहाति किटवा सिक्खितो यथा' ।

7. cf Vidhura Jātaka (91–92)
ते पाविसुं अक्खमदेन मत्ता राजा कुरूनं पुण्णको चापि यक्खो ।
राजा कलिं विचिनं अग्गहेसि कटमग्गही पुण्णको नाम यक्खो ॥
ते तत्थ जूते उभयो समागते रञ्ञं सकासे सखिञ्च मज्झे ।
अजेसि यक्खो नरवरियसेट्ठं, तत्थप्पनादो तुमुलो बभूव ॥

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Both Mr. Kale and Mr. Karmarkar render वीहत्थं as वीहस्तं. The former translates the expression 'वीहत्थं जणश्श शव्वश्श' as 'beyond the power of all people'. By way of elucidation he adds, द्यूतेन मे तत् दशान्तरं कृतं (referring to his resolve of becoming a Buddhist mandicant) यत् सर्वस्य जनस्य विहस्तं (विगतः हस्तः यस्मिन्) in which no man can lay his hands on me, no man will get me into his clutches, for gambling has led me to renounce the world'. Mr. Karmarkar translates the expression as 'helpless [or incapacitated] in the whole world [or among all people]'. By way of elucidation he adds 'Saṁvāhaka finds himself in high spirits at his resolve of becoming an ascetic. He contrasts his former state of a gambler with the new state of an ascetic. The first line refers to the gambler's state. As a gambler he was always perplexed (विगतः हस्तः यस्य स विहस्तः, विहस्तं व्याकुलत्वम्) and afraid of people; he had to more about furtively in lanes and by lanes, in order that people may not see him or catch him unawares; now as an ascetic holding his head high up, he could roam about boldly on king's highways.' He rejects unceremoniously all other interpretations which donot maintain that two different states are described—one in each line. This explanation is convincing no doubt, but the problem here, as in the previous one too, is about the transition from विहस्त to वीहत्थ; ordinarily one gets विहत्थ < विहस्त. So there is room for adding one to the already existing numerous explanations[8] of the word which have been sagaciously considered by both Mr. Kale and Mr. Karmarkar. It is possible to connect the word with विश्वस्त. Of the latter the Pali form is विस्सत्थ obtained through assimilation of श्व and स्त. A further developed form is वीसत्थ in which the conjunct स्स is simplified as स and the previous vowel is consequently lengthened. Now, in Māgadhi स sometimes changes to ह. With this change of स > ह one arrives at वीहत्थ < वीसत्थ. This change is more

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8. (a) Mr. Paranjape connects it with √हस् and renders वीहत्थं as ridiculous.

(b) Dr. Ryder prefers the reading बीहच्छं (बीभत्सं) ।

(c) Mr. Lalla Diksita explains the word as meaning fearless (विहस्तं हस्तशब्देन हस्तशस्त्रं विगतहस्तशस्त्रं भवति निर्भयमित्यर्थः)

(d) According to Pṛithvidhara the explanation is 'gambling has reduced me to a state in which one is to fear all. (द्यूतेन तत्कृतं मम सर्वस्माज्जनाद्बिभ्यते यत् ।). To this Mr. Kale adds "but we do not know what Pṛithvidhara's reading was."

(e) Sir Jivanand Vidyasagar : विहस्तं व्याकुलं व्याकुलीकरणमित्यर्थः । अवमाननमिति यावत् ।

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frequent in Apabhramsa and in the Mṛcchakaṭika the language of the gamblers has some traits of Apabhraṁśa. Thus the whole verse may be tramslated as, 'gambling has done to me that (referring to his resolution of becoming an ascetic) which makes me trustful to all, now I shall, with my head aloft, walk on the highways.' It may be noted that his particular disgrace was that he had lost the trust of people. He promised to pay back the debt of the gambler and the persident of the gambling house but they would not take him at his words. He offered to teach Vasantasenā's maid his shampooer's art. But she declined. He doubts that it was because she could not trust her maid into a gambler's hand – he gives his reaction in a soliloquy. Naturally what he coveted most was the trust of people which as he had anticipated was achieved by him through asceticism – as an ascetic he could lead Vasantasenā to a monastery and could walk with her on the highway with confidence, without the fear of incurring any censure.

एदं पवेसिअ....दुआरसोहा णिम्मिदा

In the 4th Act Vidūṣaka ridicules Vasantasenā's mother on account of her being extremely plump. Finding her seated in the middle of a particular apartment he remarks, 'Is it that the door of the house was constructed after having first put her inside, like the idol of Mahādeva[9] ?' This remark has a particular bearing upon the ancient practice of cutting a door into a room after the walls have been erected specially in *kaccā* structures. The door generally had to be arched so as to bear the weight of the superincumbent mass. In case the idol which was to be put inside happened to be too big for the planned door, it had to be put inside before the construction of the wall. And then the wall having been erected the door of the appropriate size was cut into it.

हुलुभुलि

Lastly we come to a word हुलुभुलि in the 8th Act. Śakāra intending to kill Vasantasenā sends Viṭa away under the pretence of wooing her in private. But he suspects as actually happens to be the case, that *viṭa* might chose to conceal himself behind some tree to see what he really intends to do. He says,

"भोदु मालइश्शं अधवा कवडकावडिके एशे बह्मणे वुड्ढखोडे
कदावि ओवालिदशलीले गडिअ शिआले भविअ हुलुभुलिं कलेदि" ।

Here the word 'हुलुभुलि' has generally been translated as cheating or playing a trick[10]. This word both morphologically and orthographically is very

9. किं एदं पवेसिअ महादेवं विअ दुआरसोहा इह घरे णिम्मिदा ।

10. The expression कदावि हुलुभुलिं कलेदि has been translated by Mr. Karmarkar as, '(he) might play false' ; by Mr. Kale as, '(he) might cheat ; by Mr. paranjape as '(he)' might play me a trick' ; by Dr. Ryder as, '(he) might raise a howl'.

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close to हुलुक्कमुलुक्क used in the present eastern dialects of Bihar, denoting peeping in a deceptive manner. Initially the word might have been हुडभुलि denoting the deception usually practised by हुड a hyena. The usual practice of this animal is to run away a little distance and then to conceal itself and cast stealthy glances at the hunter.

There are but a few of the obscure words and phrases found in the Mṛcchakaṭika a complete list of which is appended[11]. While some of these have been explained away by scholars, others yet require careful consideration.

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11. Some of the obscure expressions used in the Mṛcchakaṭika are either missing or modified to become more comprehensible in the corresponding contexts in the Cārudatta. This fact further strengthens the opinion that the Cārudatta is a later stage version of the first five acts of the Mṛcchakaṭika.

APPENDIX

Act I वरण्डलम्बुअ, णववहुकेसहत्थं, शोश्तकं, लश्तकं

Act II गद्दही, शत्ती, कत्ता, त्रेता, पावर, नर्दित, कट, पेदण्डा, गोह, गोसाविआ, वीहत्थं, वामचलण, गण्ड, रायवत्थहारी

Act III कनकशक्ति, ब्रह्मण्यदेव, देवव्रत, भास्करनन्दं।, रअणसट्ठि

Act IV ओवग्गिदा गवक्खेसु वादं गेण्हदि सलिलगग्गरीओ, एदं पवेसिअ ....दुआरसोहा णिम्मिदा, चाउत्थी, जुवतिजघणप्पमाण पट्टदोला, पादु-अन्तरप्पविट्ठा विअ लेहुआ कवट्ठडाइणी

Act V आखण्डल

Act VI खस, खत्ति, खड, खडट्टोविलअ, कण्ण, पावरणअ, चीण बर्बर, खेर, खाण, मुख, महुघाद

Act VII शलावके कोश्टके कोम्भकाले वा, हुलुभुलिं, पतोलिआ, लुद्देलाआ, शुवन्धू, किलागदश्श, णाणक, कहावण, वोडिअ गणठी, जूलक, बाला, कुन्तल

Act VIII श्वेतकाक, द्वाभीव, पिण्डारक,

Act IX आहीन्ता, तत्तिल्ल, शज्झवासिणि, हुड, शामित्र ।

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THE TARGET OF CRITICISM IN BHĀMAHA'S KĀVYĀLAṄKĀRA IV. 39-47

N. M. Kansara

In the fourth *Pariccheda* of his *Kāvyālaṅkāra*, Bhāmaha (7th cent. A. D.), while illustrating fifteen poetic faults *(doṣas)*, defines the fourteenth one, viz., that which is opposed to the *Śāstras (nyāya-virodhī)*, and passes a few remarks with reference to the incident of a dummy elephant resulting in the capture of Vatsarāja by inimical forces. The question of identifying the target of this criticism of an incident of the Udayana-story has been touched in passing by veteran scholars like Mm. T. Ganapati Sastri and Dr. S. K. De. and discussed in brief by Mm. Dr. P. V. Kane.

In his remarks on the speech of Haṁsaka, Mm. T. Ganapati Sastri notices that while discussing the lack of propriety in the incident Bhāmaha has quoted both verbatim and in substance this passage of Bhāsa's *Pratijñāyaugandharāyana*, although without mentioning the work by name[1]. Mm. T. Ganapati Sastri thinks that this is an attack against the *Pratijñāyaugandharāyaṇa* of Bhāsa; his theory is that Bhāmah preceded Kālidas and followed Bhāsa[2] and he relies upon the fact that in the speech of Haṁsaka[3] the words *'aṇeṇa mama bhādā hado aṇeṇa mama pidā aṇeṇa mama sudo mama vaassa tti aṇṇahā bhaṭṭiṇa parakkamam vaṇṇaantā...*; etc., are almost the same as the words *'hato'nena mama bhrātā.*, etc. quoted by Bhāmaha[4]. In the opinion of Dr. De, the ruse of the artificial elephant in Bhāsa's *Pratijñāyaugandharāyaṇa* appears to have been criticized by Bhāmaha as incredible, especially as Udayana is described as one well-versed in the elephant lore; but he defends Bhāsa on the ground that it is a device which is not unusual in the popular tale and need not be urged as a serious defect.[5] Dr. S. N. Dasgupta too has touched upon the question with reference to its chronological implications outlined by Mm. T. Ganapati Sastri, and has remarked that the argument of Mm. Ganapati Sastri based on the priority of Bhāmaha to Kālidāsa and Bhamaha's possible reference to the story contained in Bhāsa's dramas, seems to be extremely improbable, adding that his statement that Bhāmaha was prior to Guṇāḍhya is also wholly

1. Cf. Prat. Yaug. (PRY) of Bhāsa, ed. by T. Ganapati Sastri, 1912, p. 13, ft. note.
2. Hist. of Sans. Poet., by Mm. P. V. Kane, 1951, p. 115.
3. Prat. Yaug. (PRY) Act I, p. 13; op. cit.
4. Bhāmaha's Kavyālaṅkāra, IV, 44.
5. Hist. of Sans. Lit., Vol. 1, Calcutta, 1962, p. 110.

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unbelievable[6]. Mm. Dr. P. V. Kane, however, thinks that the original story is probably that of the *Bṛhatkathā* (referred to as '*kaveḥ*') and Bhāmaha is criticizing some drama or poem based thereon, and that there is no force in saying that Bhāmaha refers to the *Pratijñāyaugandharāyaṇa,* when besides the *Bṛhatkathā,* there were about a dozen dramas and poems on the Udayana Saga and when there are important discrepancies[7]. Even then some of the modern editors of Bhāsa's *Pratināyaugandharāyana* ignore the discussion on the point and blindly follow the opinion of Mm. T. Ganapati Sastri and Dr. De without looking into the problem in greater detail or trying to arrive as nearer to truth as might be possible in the present circumstances in the light of some fresh data revealed by further researches.

It should be noted here that since Dr. Kane was touching this problem just in passing in his survey of Bāmaha's contribution to Sanskrit Poetics, he could not discuss the problem in greater detail for want of space, and confined his discussion to the most important thing to be noted, viz., that Bhāsa's Udayana was accompanied by twenty foot-soldiers and hence could not be liable to being criticized as '*ekākin*' as has been done by Bhāmaha.

Let us first examine the points of the relevant incident criticized by Bhāmaha. Bhāmaha here seeks to illustrate the points of the incident of Udayana's capture which are contrary to the prevalent politico-administrative code *(nyāya-virodhī)*. Having first defined the term '*nyāya*' as consisting of the Śāstras that treat of threefold end of human endeavour *(trivarga)* and also statecrafts, he further defines '*nyāya-virodhī*' as that which does not confirm to the above.[8] In the opinion of Bhāmaha, the points that contradict the codes of statecraft are the following :

(1) The king of the Vatsas, i. e., Udayana, has been depicted as desirous of conquest and as farsighted as an aged person and hence wise. In the same breath he is described as being devoid of spies. The point of criticism is, how can an ambitious statesman eager to subdue his enemy move near the enemy frontiers without adequate precautions of being accompanied by spies who could have smelt the danger of the impending mischief.[9]

(2) The ambush in the guise of an artificial elephant consisted of a hundred soldiers posted in it under the command of Sālaṅkāyana. How was

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6. Hist. of Sans. Poet., p. 115.
7. Ibid.
8. Bhāmaha's Kvlk. IV. 39 :
न्यायः शास्त्रं त्रिवर्गोक्तिर्दण्डनीतिं च तां विदुः । अतो न्यायविरोधीष्टमपेतं यत्तया तथा ।
9. Op. cit.. IV, 40.

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it that such an experienced king like Udayana could not get a report about the true nature of the deceitful elephant although it was located in his own territory ?[10]

(3) Could it be that inspite of their being duly informed in the matter, the ministers had themselves an axe to grind and hence they deliberately showed negligence in taking proper precautions for the king's protection ? In that case they would be liable to be accused of being either blockheads or devoid of due devotion to their master.[11]

(4) The adversaries consisted of several angry soldiers who wielded strong bows. The arrows discharged from such bows would invariably hit the vital parts of the victim. How could Udayana have been possibly spared ? If he was, it would be nothing short of a miracle.[12]

(5) Udayana had killed the close relatives, like brother, son, father, maternal uncle and brother-in-law, of his adversaries who were consequently overcome with rage. How could so many soldiers discharging number of missiles or weapons at a single individual, and that too in a forest, fail to kill him ?[13]

(6) The intelligence of the learned men would be questionable in so far as they explain the poet's intention as being of the nature depicted above in contradiction to the accepted codes of the *Śāstras* and popular practice (*loka*).[14]

(7) Even a child would be easily able to distinguish between a living elephant and a stuffed one. How, then, could it happen that such an expert in the elephant-craft like Udayana failed to notice the difference ?[15]

A close examination of Bhāsa's version as embodied in his *Pratijñāyaugandharāyaṇa* reveals that the dramatist has sailed clear of the above objections, thus :

(i) Bhāsa's Udayana has nowhere been emphasized as being desirous of conquest nor a cool-headed wise man. On the contrary, it is suggested that he was likely to be misled.[16] Besides, he is accompanied by twenty foot-soldiers, though having seen the elephant from the indications of its tusks

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10. Op. cit., IV, 41.
11. Op. cit., IV, 42.
12. Op. cit., IV, 43.
13. Op. cit., IV, 44–45.
14. Op. cit., IV. 46.
15. Op. cit., IV. 47.
16. PRY, I, p. 4 :
    यौगन्ध०...... अपीदानीं स्वामीनो बुद्धयतिक्रमो न स्यात् ।

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the king dismounts from his charger and proceeds on foot with a lute in his hands.[17] Thus, the charge of Udayana having been left alone and unprotected could not apply to Bhāsa's version.

(ii) Bhāsa's mentions that the ambush was not easily recongnizable since, according to the spy's report obtained by Yaugandharāyaṇa, the artificial elephant was located among numerous wild elephants,[18] and the elephant could not be located except by its tusks, undistinguishable as it was from the shade of like-coloured Sāla trees.[19] It was only when the elephant suddenly rushed towards comparatively isolated Udayana that the latter immediately divined the conspiracy of Pradyota and proceeded to foil the ambush by informing the foot-soldiers and encouraging them to fight the enemy out.[20] Bhāsa has depicted that Udayana started for the *Nāgavana* before his minister Yaugandharāyaṇa could convey to him the report of the spies regarding Pradyota's conspiracy.[21] Thus, Bhāsa has devised sufficient grounds due to which the spy-report could not reach the king in time.

(iii) The ministers in Bhāsa's version are very active in operating the spy-ring as is clear from the fact that Yaugandharāyaṇa gets in advance the information about a foot-soldier who informed Udayana about the Nīla

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17. Op. cit. I. p. 10 :
हंसकः–...सुन्दरपाडळं णाम अस्सं आलुहिअ अणद्धागए सुग्ये विंसदिमत्तेहि पदादिहि सह पआदो भट्टा ।
op. cit., I. p. 11
...दिव्ववारणपडिच्छन्दो ।
op. cit., I. p. 11
हंसकः–तदो भट्टिणा ओदरिअ अस्सादो आअमिअ देवदाणं पणामं करिअ गहीदा वीणा ।
18. Op. cit., I. p. 4 :
यौगन्ध–...भो ! वनगजप्रच्छादितशरीरं नीलहस्तिनमुपन्यस्य प्रद्योतः स्वामिनं छलयितुकाम इति प्रवृत्तिरुपगता नः ।
19. Op. cit., I. p. 10 :
हंसकः–...साल्लुक्खछाआए सवण्णट्ठणीळदाए परुब्भासिदेहि असरीरविणिक्खित्तेहि विअ दन्तजुअळेहि सुइदो धणुसदमत्तेण विअ दिट्ठो सो दिव्ववारणपडिच्छन्दो ।
20. Op. cit. pp. 10–11 :
हंसकः–तदो णामगोत्तग्गहणेण समस्सासिअ कुळवुत्तजणं सव्वथा पज्जोदपओओ एसो, अणुगच्छेह मं ...त्ति भणिअ भट्टा पविट्ठो एव परबळं ।
21. Op. cit., I. p. 6 :
यौगन्धः–हंसक ! न खलु गतः स्वामी नागवनम् । हंसकः–अय्य ! हिज्जो एव गदो भट्टा।
यौगन्धः–हन्त निष्फलमनुप्रेषणम् । छलिताः स्म । अथास्ति प्रत्याशा, अद्यैव प्राणा मोक्तव्याः ।

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elephant.[22] He also makes arrangements for delivering the message to the king before he sets out for *Nāgavana*.[23] It was due to the rash haste and credulous nature of Udayana that precluded the possibility of fore-warning him.[24] Moreover, the faithfulness of the ministers is beyond doubt in Bhāsa's version as is clear from the remarks of Yaugandharāyaṇa with respect to himself[25] and Rūmaṇvān.[26] And Bhāsa's Udayana is said to have prevented his minister Rumaṇvān on oath from following him.[27] Hence the non-applicability of Bhāmaha's charges to Bhāsa's version.

(iv) and (v) In Bhāsa's version Udayana is said to have madly rushed alone into the enemy ranks although his foot-soldiers seem to have followed him instantly but were outnumbered and killed only Haṁsaka could save himself to flank and guard his master till the latter was overcome with fatigue and fell unconscious.[28] Even then it is a fact that the king fought for the whole day. It is natural that in accordance with the military code

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22. Op. cit., I, p. 9 :
यौगन्धः–तिष्ठ । इतः क्रोशमात्रे मल्लिकासालप्रच्छादितशरीरो नखदन्तवर्जमेकनीलो हस्ती मया दृश्यत इत्युक्तवान् ननु ।

23. Op. cit., p. 3:
यौगन्धः–...अथ वेणुवनात् त्रिषु गहनेषु नागवनं श्वः प्रयाता स्वामी प्रागेव सम्भावयितव्यः ।

24. Op. cit., p. 6 :
यौगन्धः–हंसक ! न खलु गतः स्वामी नागवनम् । हंसकः–अय्य ! हिज्जो एव्व गदो भट्टा ।

25. Ibid. see Supra ft. nt. 21.

26. Op. cit., p. 9 :
हंसकः–णहि णहि । पसादिअ भट्टा अमच्चेण विण्णाविदो–णहु दे एळावणादीणं वि दसागआणं गहणं ण सम्भावणीअं । अविदु दुरारक्खदाए आसण्णदोसाणि विसअन्तराणि ।...तां पदादिमत्ताहिट्ठिदं जूहं करिअ सव्व एव्व गच्छामो, ण एकाइणा सामिणा गन्तव्वं त्ति । यौगन्धः–अपि महाजन समक्षमेवमुक्तः स्वामी रुमण्वता । एवमप्यवक्तव्यां स्वामिभक्तिमिच्छामि ।

27. Op. cit., p. 10 :
हंसकः–तदो अत्तजीविदणिद्दिट्ठेण सवहेण णिवारिअ अमच्चं...विसदिमत्तेहि पदादिहि सह पआदो भट्टा ।

28. Op. cit., pp. 11–12 :
हंसकः–....अहं दाणि परस्स उवणासं विसमारम्भं परक्कमेण समीकरोमि त्ति भणिअ भट्टा पविट्ठो एव्व तं परबळं ।

ibid p. 12 :

अदिबहुकदाए परबळस्स अदिपउज्जमाणवाआमो विसण्णणट्ठसव्वपरिजणो मए एकाइणा, णहि णहि भट्टिणा एव्व, रक्खिअमाणो अणुबद्धदिवसजुद्धपरिस्सन्तो बहुप्पहारणिपडिमतुरओ तम्माअमाणसुय्यदारुणाए वेळाए मोहं गदो भट्टा

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of those days he was spared during this unconscious state. But the moment he come to his own the enemy ranks did close on him and one of the soldiers did try to behead him.[29] It was first by accident and then by the intervention of Śālaṅkāyana that Udayana was saved.[30] Thus Bhāsa's version provides sufficient plausible grounds for justifying the fact of Udayana's being spared inspite of his suicidal mad entry into the enemy ranks.

(vi) and (vii) In the opinion of Mm. Dr. Kane.[31] the words *abhiprāyaṁ kaver imam*' of Bhāmaha amount to this that some poets first narrated the story of Udayana and then others, referred to as *'vidvadbhyaḥ'* adopted (*nayanti*) the story for their own purpose (in a Mahākāvya or drama), where they made the king unable distinguish between a real elephant and a sham one and made him start on an adventure single-handed. Dr. Kane thinks that Bhāmaha seems to refer probably to Guṇāḍhya, the author of the *Bṛhatkathā*, as 'kavi'. Dr. Kane's view is plausible.

Anyway, Bhāsa is very clever in the execution of his plot in his *Pratijñāyaugandhāyaṇa* in which Udayana is decieved due to threefold circumstances, viz., (i) the sham elephant was camouflaged by a number of real elephants.[32] (ii) the sham elephant was well-covered with creepers of jasmine and thickets of *Sāla* tree and only the tusks and nails could be marked;[33]

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29. Op. cit., p. 13 :
हंसकः–...अभिदुहा दे पावा ।....
op. cit., 14 :
हंसकः–एको ववसिदो अकय्यं कत्तु । सो दक्खिणाहिमुहं परिवत्तिअ भट्टारं समरवाआमसङ्खोहिदाणि णिरुवआरं सङ्खिविअ केसाणि पीडिअ करेण करवाळं पहारवेगं उप्पादइदुकामो आधावन्तो ।

30. Op. cit., p. p. 14 :
हंसकः–...तदो लुहिळपडळपिच्छिळाए भूमिए सो णिसंसओ सएण वेएण ओघट्टिदचळणो पडिहदारम्भो हदो पडिदो ।
op. cit., p. 15 :
हंसकः–तदो भट्टिणा पुढमं कुन्तप्पहारजणिदमोहो साळङ्काअणो णाम पज्जोदस्स अमच्चो 'मा खु मा खु साहसं' त्ति भणिअ तं देसं उवट्ठिहो । ...हंसकः–तदा तक्काळदुळ्ळहं पणामं करिअ सरीरअन्तणादो तेण मोइदो भट्टा ।

31. Hist. Skt. Poetics, p. 115.

32. PRY, p. 4 :
यौगन्धरायणः—....वनगजप्रच्छादितशरीरं नीलहस्तिनमुपन्यस्य...।

33. Op. cit., p. 9 :
यौगन्धरायणः—मल्लिकासालप्रच्छादितशरीरो नखदन्तवर्जमेकनीलो हस्ती...।

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and (iii) it was early morning time.[34] Thus Bhāsa has put forth circumstancial evidence for what would otherwise be improbable or amount to childish neglect.

It is, thus, clear that Bhāsa's version fairly absolves itself on all scores from the charges levelled by Bhāmaha. Not only that Bhāsa seems to have foreseen almost all the pitfalls of the traditional story as they are revealed in the questions of Yaugandharāyaṇa. Thus, Bhāsa draws our attention to the following points :

(1) Yaugandharāyaṇa had an apprehension that Udayana might be deceived.[35]

(2) The king should not have proceeded to *Nāgavana* in haste.[36]

(3) What did the minister Rumaṇvān do ? And what happened to the king's cavaliers who accompaned him ? How could Rumaṇvān neglect the king[37] ?

(4) How could Udayana be isolated from his forces ?[38]

(5) Fate is more powerful than a vigilent person.[39]

(6) Did the king swoon ?[40]

(7) Was the king insulted ?[41]

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34. Op. cit., p. 8 :
हंसकः–तदो इसुक्खेवमत्तोत्थिदे सुय्ये....तडाअपङ्कुक्खित्तं अद्धणिम्मिदसिळाकम्मं विअ विसमदंसणं दिट्ठं णो णाअजूहं ।

85. Op. cit., p. 4 :
यौगन्धरायणः—....अपीदानीं स्वामिनो बुद्ध्यतिक्रमो न स्यात् ।

36. Op. cit., p. 6 :
यौगन्धरायणः—हंसक, न खलु गतः स्वामी नागवनम् ।

37. Op. cit., p. 7 :
यौगन्धरायणः—इदानीमनुत्पन्नकार्यपण्डितो रुमण्वान् क्व गतः। इदानीमश्वारोहणीयं क्व गतम् ।
also, p. 9 :
अथ कथमुपेक्षितस्तदानीं स्वामो रुमण्वता ।

38 Op. cit., p. 7 :
यौगन्धरायणः—कथमसमग्रयोधबलपरिवारो नाम स्वामी ।

39. Op. cit., p. 9 :
यौगन्धरायणः—हंसक, जाग्रतोऽपि बलवत्तरः कृतान्तः ।

40. Op. cit., p. 12 :
यौगन्धरायणः—कथं मोहमुपगतः स्वामी। ततस्ततः ।

41. Op. cit., p. 13 :
यौगधन्रायणः—कथं प्रधर्षितः स्वामी ।

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(8) Fortunately the wretched murderer slipped off ![42]

(9) What did Śālaṅkāyana say to the king?[43]

(10) Indeed the king was taken away to Ujjayinī.[44]

Incidentally it may be remarked that in view of the objections of Bhāmaha to various points of the original story, the above points raised and poetically and rationally rendered the plausible in his dramatised version speaks volumes for the dramatic imagination and a poet's eye to reality in Bhāsa.

It is thus clear that the contention of Mm. T. Ganapati Sāstri, Dr. S. K. De. Drs. A. C. Woolner and Laxman Sarupa,[45] Dr. Krishnamachariar,[46] Dr. Keith,[47] and Shri Bholashankar Vyas[48] that Bhāmaha's criticism is aimed at Bhāsa's *Pratijñāyaugandharāyaṇa* stands disproved, while the conclusion of Mm. Dr. P. V. Kane to the effect that the story criticized by Bhāmaha is not exactly the same as found in Bhāsa's PRM[49] seems to be based on solid foundations. Pandit Batuknath Sharma and Baladev Upadhyay have therefore sided with Dr. Kane's opinion.[50]

Now, let us examine the view of Dr. A. D. Pusalkar.[51] He thinks that Bhāmaha's criticism is aimed at the *Vīṇāvāsavadattā* drama identified by some with the lost *Unmādavāsavadatta* of Śaktibhadra,[51] and placed by Shri V. Varadacharya in the early centuries of the Christian era.[53] The fact that Dr. Niti Adaval does not agree with the supposition of the former in the

42. Op. cit., p. 14 :
यौगन्धरायणः—पतितः पाप एषः ।

43. Op. cit., p. 15 :
यौगन्धरायणः—अथ किं प्रतिपन्नं तेन साधुना ।

44. Ibid.
यौगन्धरायणः—नीतः स्वामी । एष सोऽनर्थः ।

45. Thirteen Trivendrum Plays, Vol. I, p. 11 ft. nt. 2.

46. Hist. Cl. Skt. Lit., p. 562, ft. nt. 2.

47. Skt. Drama p. 135 (Guj. Tr. by N. B. Purohit).

48. Sanskrit Kavi Darshan (Hindi). p. 250, ft. nt.

49. Hist. Skt. Poetics, p. 115.

50. Kvlk. of Bhāmaha. ed. by Pts. Batuknath Sharma and Baldev Upadhayay, Intro. pp. 30–31.

51. Bhāsa, A Study, p. 73.

52. Hist. Skt. Lit., p. 301, ft. nt. 3 ; according to Dr. De, this identification is an unsupported conjecture.

53. Hist. Sam. Lit., p. 220.

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absence of convincing proof and the unsupported conjecture of the latter scholor,[54] should not detain us here in examinig the veracity of the view of Dr. Pusalkar.

The author of the *Vīṇāvāsavadatta* (VVD) is too careful to fall victim to the shortcomings of the original story of the *Bṛhatkathā* (BK). It is interesting to examine the story in the VVD in the light of Bhāmaha's objections :

(i) In the VVD, Udapana is depicted neither as one desirous of conquest, nor farsighted nor wise as an aged person. Of course he is depicted as a king too proud of his birth, power, intelligence, handsomeness, valour, knowledge, ministers and skill in weilding weapons to care for other kings.[55] He is rather overconfident and valorously careless king insofar as he asks Viṣṇutrāta to concentrate on catching other elephants in the nearby places, while he himself captures the *Nīla* elephant and returns with it to the *Saptaparṇa* gate in the evening.[56]

(ii) Contrary to Bhāmaha's second objection, the ambush in the VVD consisted of not a hundred but four hundred foot soldiers, under the command of a Śabara chieftain, assisted by a well organized and widely spread spy-ring.[57] Not only that, Bharatarohaka, the chief-minister of Pradyota, had got prepared not one but four such artificicial elephants with a view to exploit the weakness of Udayana who was rather too fond of capturing elephants.[58] It is not clear in the VVD that the ambush was located in Udayana's own territory. It appears that Udayana was skillfully led beyond his frontiers by the disguised spy who reported to the king about an extraordinary *Nīla* elephant. Again, the soldiers were not *inside* the artificial

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54. The Story of King Udayana, Intro. pp. xxvi-xxvii.
55. VVD, Act. I, p. 7 :
राजा—स हि–कुलबलमतिरूपविक्रमश्रुतिसचिवास्त्रविशेषदर्शनः । न गणयति नरेश्वरान् क्षितौ मृगपोत इव द्विपेश्वरान् ।। ११ ।।
56. Op. cit., Act. II, p. 20 :
राजा—सखे विष्णुत्रात, अहमेनं गृहीत्वा सायं सप्तपर्णवेदिकाद्वारे वासार्थमागमिष्यामि । etc.
57. VVD, Act II, p. 15 :
द्वितीयः—अय्यो साळंकाअणो तहिं तहिं चौरग्गछं जहाणुरूवं ठविअ चउस्सदेहि पदादीहिं सबरराअं...।
58. Op. cit., p. 11 :
राजा—किमस्ति पुनस्तद्योगानुरूपो हस्ती ।
भरतरोहकः—देव अस्यैव कार्यस्य हेतोर्गूढं कल्पिताश्चत्वारो हस्तिनः ।...
भरतरोहकः—सर्वेषां राज्ञा (राज्ञां) छिद्रमुपलभ्य छिद्रानुरूपो विधिः प्रागेव मया क्रियते....।

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elephant in the VVD, they were rather hidden in the bushes outside among which the carefully covered artificial elephant was posted. And Udayana could not be restrained from proceeding to places previously unreconnoitred. Moreover, according to the VVD, Udayana was, in his childhood, cursed by Muni Aṅgāraka at whom the former threw dust while playing as elephant. Thus, the author of the VVD has incorporated the motif of a curse to justify the capture of Udayana at the hands of his enemy through the instrumentality of an elephant.[59] Bhāmaha's objection, therefore, cannot apply to the VVD.

(iii) The ministers of Udayana in the VVD can neither be charged as devoid of faithfulness, nor as negligent, nor as blockheads, since they have taken care to see that the king is accompanied by adequate forces consisting of two thousand foot-soldiers, two hundred strong cavalry, and twenty elephants.[60] Moreover, in case the king proceeded to previously unobserved places, they have dispatched a troop of twenty soldiers as advance guard under the command of Kātyāyana.[61]

(iv–vi) Although the adversaries consisted of angry soldiers who wielded strong bows, spears and etc., the authour of the VVD has fully provided the reasons why, and the circumstances in which, Udayana was spared. The conspiracy of the elephant-ruse was meant for capturing Udayana alive and unhurt with a view to make him the son-in-law of king Pradyota, since this objective could not be achieved otherwise and Vāsavadattā could not be given over to him in the normal way.[62] When Udayana comes to know of the ambush, Śālaṅkāyana, the minister of Pradyota approaches him and with due courtesy requests him to submit, assuring him that no harm is

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59. Op. cit., p. 10 :
भरत०—ततस्तेन महर्षिणा समुपजातरोषेण हस्तिहेतोरेव बन्धनं शत्रुवशतां च यास्यसीति स तु शप्तः ।

60. Op. cit., p. 14 :
चारः—पृच्छामि तावदेनम् । किन्निमित्तं स राजाल्पेन बलेन परिभ्रमति । etc.

61. Op. cit., p. 22 :
विदूषकः—भो एसो कच्चादणो विंसदिमत्तेण बळेंण परिवुदो अग्गदो गदो ।

62. Op. cit., Act. I. p. 8 :
यथा प्रतिज्ञादाने त्रयो दोषाः, शम्भोरभिप्रायव्यतिक्रमः, कोशीयः, राजपुत्र्या दुःखभागिता च ।
also, p. 9 :
शुल्कात् द्विगुणं त्रिगुणं वा ननु तस्मै देयम् ।........वत्सराजस्य स्वयं प्रदाने, सञ्जये प्रतिविश्लेषो etc.

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meant[63]. It is only when Udayana refuses to surrender that the fight ensues. And it was only when Śālaṅkāyana was hit with the spear of Udayana that the latter's horse was killed; and as he fell down from it he was captured alive, bound with creepers and carried away by the chieftains of Pradyota. The sun had set by then.[64] Bhāmaha's objections nos. iv, v, and vi could, therefore not apply to the VVD.

(vii) Although, normally even a child would easily be able to distinguish between a living elephant and an artificial one, the poet has amply justified his use of the motif of Udayan's failure to do so by introducing the elements of destiny and curse, the former in the very beginning of the VVD and the latter in the very first Act.[65]

In view of the above facts from the VVD, one finds it difficult to accept the contention of Dr. A. D. Pusalkar that "the criticism applies in all particulars to the incidents described in the *Vīṇāvāsavadattā*......" and that "the situation and incidents mentioned by Bhāmah are all found in the *Viṇā*,"[66] is totally groundless and hence untenable.

Both the PRY of Bhāsa and the VVD being out of question, the deck is again clear and the question of the real target of Bhāmaha's criticism still gapes us in our face. Let us, then search for some other work whose author Bhāmaha means to criticise.

Pandits Batuknath Sharma and Baldev Upadhyaya have suggested that Bhāmaha "may be criticizing Guṇāḍhya's, *Bṛhatkathā* itself which was indeed

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63. Op. cit., Act II, p. 26 :
शालङ्कायनः—कुशलिनमक्षतं त्वां द्रष्टुमिच्छति महासेनः ।
also, ibid., p. 27 :
शाल०—प्रद्योतं भज मुक्त्वास्त्रं श्रेयः स्यात्ते महत्ततः । देशकालौ हि विद्येते क्षमायास्तेजसोऽपि च ॥ १२ ॥
64. Op. cit.. p. 29 ; ibid.,
चेटः—हद्धि गआरोहएण हिअअप्पदेसे तोमरेण हदो भट्टिणो तुरओ ।
p. 30: चेटः—अय्य अत्थगदो भअवो सूरयो । धुमाअदि सु सव्व वणगहणम् ।
p. 33: चोरः—हद्धि, पडिदो भट्टा ।—
p. 34: चोरः—अतुलबलपराक्रमप्रभावः, प्रथितयशाः समरव्रणार्द्रगात्रः । नरपतिररिभिर्निबध्य नीतो, बलिरिव भोगिपभोगपाशबद्धः ॥ २ । ३१ ॥
65. VVD, Act I, vs. 2 :
विवाहो जन्म मरणं यत्र येन यथा भवेत् ।
तत्र तेन तदैवैतज्जायते किल नान्यथा ॥२॥ ;
also ibid., p. 10.
66. Bhāsa, A Study, p. 73.

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the oldest compendium of such stories ; the Prakrit portion common with Bhāmaha's *śloka* might have a similar representative passage there also."[67] This is not impossible, especially in view of the fact that, as has been shown by Dr. V. Raghavan, the original *Bṛhatkathā* of Guṇāḍhya in Paiśācī was composed in a non-flamboyant, extrasimple, most direct, plain, unadorned narrative prose style, to which effect the passages quoted by Bhoja and Hemacandra testify.[68] These passages indicate that the stories treated in the BK were very simple in narrative details too, and Guṇāḍhya might have fully deserved the attention of Bhāmaha who found the treatment of the motif quite inadequate and irrational in view of accepted norms of statecraft. But, it should be noted that Bhāmaha does find fault with Guṇāḍhya whom he refers to as 'Kavi'; rather his criticism is directed against those later poets who borrow the motif of Guṇāḍhya and copy the treatment of it without improving upon it in the light of accepted norms of commonsense and statecraft so as to render the story poetically rational. Dr. Kane's interpretation of Bhāmaha's verse IV. 46 is quite correct.[69]

That the faults enumerated by Bhāmaha might have really existed in Guṇāḍhyas BK is evinced to certain extent from the attempts at the defence of Guṇāḍhya on the part of Somadeva the author of the *Kathāsaritsāgar* (KSS) and Kṣemendra the author of the *Bṛhatkathāmañjarī* (BKM) in their treatment of the incident so as to vindicate the author of the original. Let us see in detail how both these Sanskrit epitomists of Guṇāḍhya's original Paiśācī work defend him :

(i) In the BKM Udayana stationed his cavalry at the entrance while he himself entered the forest alone,[70] and he tried to capture the elephant by means of the musical effect of the melodies of the lute.[71] Kṣemendra justifies this incident by putting the burden of the blame on the addiction to elephant-catching on the part of Udayan.[71]

(ii) The KSS depicts that Udayana was desirous of conquering Caṇḍmahāsena who had insulted him by asking him to go to Ujjayinī and

67. Kvl. edn. Introduction, p. 31.

68. Bhoja's Sṛṅgāra Prakāśa, pp. 846–855.

69. Hist. Skt. Poetics, p. 115 ; see supra.

70. BKM, II, 31 :
दृष्ट्वा तं तुरगप्रायं सैन्यं कृत्वाटवीमुखे । गजेन्द्रबन्धकुशलो विवेशैको महद्वनम् ॥

71. Op. cit, II, 39 :
कूजकुञ्जरमालोक्य वीणामधुरगीतिभिः स जिघृक्षुर्मुधा तस्थौ सेवाभिरिव दुर्जनम् ॥

72. Op. cit., II, 40 :
यव यन्त्रकृत्रिमो हस्ती वीणया क च तद्ग्रहः । प्रायेण व्यसनासक्तिर्मोहाय महतामपि ॥

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teach music to Vāsavadattā.[73] The artificial elephant was a mechanical device with a number of soldiers hidden it it.[74] These details tally with those enumerated by Bhāmaha.

Justifying Udayana's temptation for the extraordinary elephant, Somdeva mentions that the king was in need of such an elephant that could face and fight the invincible famous elephant *Naḍāgiri* of Caṇḍamahāsena whom he would then be able to subdue.[75] And this temptation was so powerful that he would not listen to the advice from his minister.[76] Thus, Somadeva has absolved the ministers from the possible charge of negligence or want of faithfulness.

(iii) In defence of Udayana's entering the forest almost alone, although a handful of spies accompanied him, Somadeva puts forth the reason that this was due to the fear that the elephant would be alarmed otherwise.[77]

(iv) As a justification for Udayana's failure to distinguish between the real elephant and an artificial one, Somadeva declares that when the spies showed the elephant to Udayana from a distance, he found it to be almost a real one,[78] which impression precluded any scope for doubt or suspicion. Thenceforward as he proceeded alone and, says Somadeva, since the king's mind was engrossed in the threefold mental activities like playing the lute, thinking out fresh melodies meant to captivate the heart of the elephant, and singing melodiously ; and since it was almost dark due to the Sunset he did not notice that it was but a fake elephant[79].

(v) Narrating the situation in which Udayana was captured alive and spread, Somadeva tells us that in the first instance Udayana was made to go a long distance in pursuit of the elephant. Then suddenly the armoured

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73. KSS, III, iii, 28 :
एवं कृत्वा च सचिवान् वत्सराजो जगाद सः । यामि चण्डमहासेनमिह बद्ध्वा नयामि तम् ॥
74. Op. cit., II, iv, 5 :
तं चान्तर्वीरपुरुषैः कृत्वा छन्नैरधिष्ठितम् । विन्ध्याटव्यां स निदधे राजा यन्त्रमयं गजम् ॥
75. Op. cit,, II, iv, 10 :
तं चेद् गजेन्द्रं प्राप्स्यामि प्रतिमल्लं नडागिरेः। ततश्चण्डमहासेनो वश्यो भवति मे ध्रुवम् ॥
76. Op. cit., II, iv, 12 :
प्रातश्च मन्त्रिवचनं न्यक्कृत्वा गजतृष्णया । पुरस्कृत्यैव तांश्चारान्ययौ विन्ध्याटवीं प्रति ॥
77. Op. cit., II, iv, 14–15 :
प्राप्य विन्ध्याटवीं तस्य गजस्य क्षोभशङ्कया । वत्सराजः स सैन्यानि दूरादेव न्यवारयत् ॥
चारमात्रसहायस्तु वीणां घोषवतीं दधत् । निजव्यसनविस्तीर्णां तां विवेश महाटवीम् ॥
78. Op. cit., II, iv, 16cd. :
गजं सत्यगजाभासं तं ददर्श स भूपतिः ॥

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soldiers surrounded him. Udayana drew his dagger to deal with them, obviously because the use of his bow and arrows was out of question due to the closeness of the enemy ranks. While he was engaged with his adversaries in the front, he was caught by the soldiers stealthily from behind.[80]

We, thus find that Somadeva has tried to defend Guṇāḍhya on all counts against the charges of impropriety and unreality. And this is not unnatural or improbable if we remember the assertion of Somadeva in the very beginning of his work to the effect that while he has followed the original faithfully without adding anything of his own, he has tried as far as possible to maintain the elements of propriety and continuity of the narratives; has rearranged certain sections of the work to achieve the harmony of the narrative interest.[81] And all these attempts by Somadeva at justifying most of the shortcomings of the story (to which Bhāmaha has drawn our attention) would have been unnecessary if these shortcoming did not exist in the original story of Guṇāḍhya. But inspite of all these faults of Guṇāḍhya - faults which were genuine in the narrative and hence were meant to be originally intentional[82] - he did not disqualify as a '*Kavi*' in the eyes of Bhāmaha, obviously because the *Bṛhatkathā* was a repository of folktales first and a poetic piece only secondarily. Bhāmaha's objections are against the blind borrowers who borrow the faults too of the narrative.

Still, the question remains as to whom does Bhāmaha criticize for borrowing this faulty incident of the Udayana story without suitably improving upon it in the light of the accepted norms of common sense and statecraft.

The criticism could not possibly be directed against the Jaina, and Buddhist and the *Purāṇic* versions, since Bhāmaha would hardly accept the

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79. Op. cit., II, iv, 17-18 :
एकाको वादयन् वीणां चिन्तयन् बन्धनानि •सः । मधुरध्वनि गायंश्च शनैरुपजगाम तम् ।
गान्धर्वदत्तचित्तत्वात् सन्ध्याध्वान्तवशाच्च सः । न तं वनगजं राजा मायागजमलक्षयत् ॥
80. Op. cit., II, iv, 20-21 :
ततोऽकस्माच्च निर्गत्य तस्माद्यन्त्रमयाद् गजात् । वत्सेश्वरं तं सन्नद्धाः पुरुषाः पर्यवायरन् ॥
तान्दृष्ट्वा नृपतिः कोषादाकृष्टच्छुरिकोऽथ सः । अग्रस्थान्योधयन्नन्यैरेत्य पश्चादगृह्यत ॥
81. KSS. I, i, 10-11 :
यथा मूलं तथैवैतत् न मनागप्यतिक्रमः । ग्रन्थविस्तरसंक्षेपमात्रं भाषा च भिद्यते ॥
औचित्यान्वयरक्षा च यथाशक्ति विधीयते । कथारसाविघातेन काव्यांशस्य च योजना ॥
82. cf. Kvlk of Bhāmaha, IV, 46 :
नमोऽस्तु तेभ्यो विद्वद्भ्यो येऽभिप्रायं कवेरिमम् । शास्त्रलोकावपास्यैवं नयन्ति नयवेदिनः ॥
and its interpretation by Dr. Kane in Hist. Skt. Poetics, p. 115.

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versions as poetic pieces. And from amongst the eleven other Sanskrit works based on the story of king Udayana[83] eight of them, do not seem to treat the elephant episode at all. In the present circumstances, the likely targets of Bhāmaha's criticism might have been any one or all of the following three works, viz., *Udayanacarita* cited in the *Nāṭyadarpana*, *Vatsarājacarita* of Śūdraka and *Vāsavadattā-nāṭyadhara* of Subandhu if of course they be pre-Bhāmaha. But our knowledge of these works does not go, for the present, beyond their mere titles. Till these works are discovered, the problem of the real target of Bhāmaha's criticism must remain unsolved and hence open.

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83. cf. The Story of King Udayana by Dr. Nit Adval, Intro. pp. xxiv–xxix.

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DID ÇĀṢṬANA START THE ŚAKA ERA ?

Rasesh Jamindar

There are many mooted problems which Indian history has had through its course of time. Many of these problems have fetched and are fetching the scholars, from time to time, into the battle of arguments and counter-arguements. Sometimes the new findings or discoveries, such as dated epigraphical records, coins etc., offer historians to change their views or help them to arrive at precise conclusions or assist to advocate quite a novel interpretation or come to their rescue to put forth a new theory. Śaka Era is one of such problems which have brought and are often bringing scholars across the table for hot discussions.

Many scholars, so far, have advocated different theories suggesting different rulers responsible for starting this era. This writer does not intend to mention, in this paper, all those theories that were and are current on the era under review and to subject them for a detailed examination. There is no such need of describing them all here as have been well discussed at great length by many scholars, particularly D. R. Bhandarkar[1] and R. D. Benerji.[2]

But, even then, I think it is desirable to discuss few of those arguments for showing their limitations and make new propositions regarding this era.

The theory that the king Vonones was the founder of the Śaka era was first propagated by Dr. Bhagwanlal Indraji[3] ; but later on he corrected himself and suggested that it was Nahapāna, a Kshaharāta Kshatrapa king of Western India, who started this era to commemorate his victory over Śātakarṇi and as he was a feudatory of the Kuṣāṇa king Kaniṣka that he named this era in honour of his overlord.

But this theory of Dr. Bhagwanlal Indraji was based on insufficient information and therefore it is not acceptable for the following reasons : (1) It is quite obvious that Nahapāna had not but was defeated by Sātavāhan king Gautamiputra Śātakarṇi ; so the question does not arise at all of commemorating any victory by Nahapāna over Śātakarṇi. (2) The dates mentioned in the Nasik caves inscriptions of his times are but regnal years which were not continued by any of his successors.[4] (3) He was, in any case, not a viceroy of Kuṣāṇa king Kaniṣka but was an independent king as it is proved by this author.[5] (4) Kaniṣka was not of Śaka origin[6]

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as thought by Dr. Indraji ; so even if Nahapāna wanted to honour his overlord how can he justify himself by calling the era as Śaka?

Dr. D. R. Bhandarkar[7] also supported Dr. Indraji that Vonones was the founder of the Śaka era. He established his thesis on the ground that neither Nahapāna nor Çāṣṭana was the originator of the Śaka era as they were vassals of Kaṇiṣka. But both these kings were independent as stated above.[8] He further argues "that unless the Śaka nationality of Kaṇiṣka is established, all attempts to show that he was the founder of the Śaka era must be futile", and so considers that Vonones started the said era. But what has been argued for Kaṇiṣka can we not argue the same for Vonones that unless the Śaka nationality of Vonones is proved, his arguements to show that Vonones was the inaugurator of the Śaka era must be in vain? Vonones was a Parthian[9] and therefore Dr. Bhandarkar's theory is untenable. Again it is quite obvious that Vonones flourished during the first century B. C. in Seistan. So this again proves that in no circumstance he is considered to be the founder of the Śaka era.

It was Fergusson[10] who first started the theory that Kaṇiṣka was the inaugurator of the Śaka era. This view has been adopted by most scholars in the past and even today ; but only he and Oldenberg had given reasons in favour of their thesis, while others have simply followed them.

Fergusson's main source was numismatics. He mostly depended on Roman coins of the Consular period (43 B.C.) which were found along with those of Kaṇiṣka in the Māṇikyāl Tope. This Tope was built by him shows that he flourished after that date i.e. 43 B.C. But even Fergusson did not say how many years after that date Kaṇiṣka lived. Therefore, his view falls to the ground. He further took the help of coins of Kadphises, Kaṇiṣka and Haviṣka found from Ahin Pose Tope near Jelalabad together with the Roman coins of Domitian, Trajan and the Empress Sabina. Domitian and Trajan flourished during A.D. 81 to 96 and A. D. 98 to 117 respectively,[11] while the Empress Sabina lived in the middle of the second century A. D. This shows that the erection of the Tope cannot be earlier than 120 A.D.[12] Thus this is also not acceptable.

According to Oldenberg[13] Kaṇiṣka was Śaka. He based his arguments upon the third word EAKA which occurs on the coins of Kaṇiṣka. He mostly depended on Kaṇiṣka coins and then assumed that he reigned about the close of the first century A.D. He also assumed that there was no other Indian king at this time so famous and popular as Kaṇiṣka. And finally he propagated that he was the founder of the Śaka era.

It was Percy Gardener[14] who first published Kaṇiṣka's coin and read the third word as 'Śaka'; and on this ground Oldenberg advocated that

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Kaṇiṣka was of that origion. But later on Cunningham[15] carefully examined the coin and arrived at the conclusion that the third word must be 'Sanab'. Therefore, now, the correct reading of the third word is SANAB and not Śaka. So the theory of Oldenberg has no ground to stand upon.

Though, now-a-days, the eminent scholars are of the opinion that Kaṇiṣka was responsible for this era ; it is hard to find out a scrap of evidence in favour of the theory of Kaṇiṣka being the founder of the Śaka era. Therefore, one "must admit that there is no direct evidence to show that Kaṇiṣka founded the Śaka era and it is doubtful whether any such evidence will ever be found."[16] Secondly, "we have no information to show that he held direct sway in the provinces where the reckoning had its home."[17] Thirdly, Kaṇiṣka, as stated above, was not in any case of Śaka nationality. He hailed from Turuṣka race and was the third king of Kuṣāṇa Dynasty. Fourthly, as he was a mighty monarch and is frequently mentioned also in literature ; then the era must have been known as either Kuṣāṇa era or Turuṣka era if he is the originator. But this is not the case. Fifthly, it is also argued that the Western Kṣatrapas, who were the viceroys of the Kaṇiṣka, used the same years for more than three centuries and so naturally later on these years were known as Śaka era, is also now untenable for this author has already stated above that the Western Kṣatrapas were independent kings.

From the above accounts it is now quite understandable that neither Vonones, nor Nahapāna nor Kaṇiṣka seems to have started this era in question.

Then who was really responsible to start this questioned era ?

It was Cunningham[18] who first advocated the theory that Kārdamaka Kṣatrapa king Çāṣṭana was the originator of the era under review. Main support for his arguement was the chronology of Āndhrabhṛtyas and Kṣatrapas. He puts Nahapāna in about the middle of the first century B.C. and considers that Gautamıputra Śātkarṇi exterminated Khakharats who were, according to him, the descendant of Nahapāna. He believes that Gautamıputra Śātakarṇi and Çāṣṭana, as well as their sons Pulumāvi and Jayadāmā respectively, were contemporaries. He further assigns the reign of 25 years to Jayadāmā. This is in short Cunningham's view.

"The chief characteristic of this view is that it is based on a number of improbable suppositions."—this statement made by Dr. Bhandarkar[19] is in every sense appropriate and therefore Cunningham's arguments do not claim any value.

About thirty years after Cunningham his completely abandoned theory was boldly asserted by Jouvea Dubreuil.[20] On the basis of archeology,

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numismatics, paleography and philology Dubreuil puts Nahapāna near beginning of Christian era suggesting that inscriptions of his times are not dated in the Śaka era. He also positively thinks that Çāṣṭana flourished between 75 and 85 A.D. He further argues that "it is but natural to suppose that the founder of the dynasty was also the founder of the era used by it. Outside the kingdom of Çāṣṭana and his descendants not a single inscription has been found which is dated in the above era."[21]

This is in short the views of Dubreuil. His main weakness is that for Nahapāna he uses all the archeological etc. sources, while for Cāṣṭana he does not consider those sources worthy and he just dares to surmise that the Cāṣṭana was the founder of the era simply because he was the founder of the dynasty. This, therefore, can hardly be called an argument.

After Dubreuil the theory of Çāṣṭana being the originator of the Śaka era was again completely abandoned for about 50 years.[22]

I now here intend to maintain very positively that the Cāṣṭana was the real originator of the Śaka era for the following reasons :

(1) The Śaka nationality of the Western Kṣatrapas is now above doubt. Therefore, it is quite obvious that the Çāṣṭana was a Śaka.

(2) The era of 78 A.D. is unanimously considered as Śaka era by all antiquarians.

(3) The Western Kṣatrapa kings were independent and were not the vassals of the Kuṣāṇas is proved by this author.

(4) Suppose if the Western Kṣatrapas have the same era started by Kaniṣka than they must have imitated the coins of the Kuṣāṇas, which is not the case. The coins of the Western Kṣatrapas were wholly unlike to those of the Kuṣāṇas. Therefore, the era used by the descendant of Çāṣṭana must be the Śaka Era.

(5) As stated above Nahapāna was defeated by Gautamiputra Śātakarṇi and the latter conquered the southern territories from the former; but these lost territories were in turn regained by Çāṣṭana. So it is but natural that to commemorate this worthy victory Çāṣṭana might have started an era now known as Śaka era because he was of a Śaka origin.

(6) To support the above arguments we are lucky enough to have our rescue the recent discovery of an inscription. This inscription was found from Andhau, a village 24 kms. southwest of Khāvaḍā in Kachchha district of Gujarat State; and published by Dr. (Mrs.) Shobhana Gokhale.[23]

Before the discovery of this inscription, we have had four other inscriptions from the same place, dated Śaka 52. This was the only earliest known

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date of the Çāṣṭana Family till recently. But the inscription recently discovered from the same place offers the earliest date of Çāṣṭana i.e. Śaka 11. This shows that his reign covered the period between Śaka 11 and 52. It may further be stated that this inscription does support the theory that Çāṣṭana was the real epoch-maker of the most mooted Era. It is quite possible that in future we may come across an inscription which perhaps may offer still earlier date to support this theory.

In the end let me conclude with by saying that this is the most simple, most natural, most convincing and the most logical theory this author has put forth before the world of scholars to consider and comment upon that the Çāṣṭana was responsible to start this Śaka Era in the present state of our knowledge.

References :

1. JBBRAS, Vol. xx, 1902, pp. 270ff.
2. IA, 1908, pp. 25ff.
3. Bom. Gaz., Vol. xiv, p. 617.
4. It was the general belief that the Kārdamakas continued it, but the recent discovery of an inscription from Andhau disproved this belief.
5. Umeshamishra Commemoration Volume, 1970, pp. 703 ff.
6. Kalhaṇa's "Rājataraṅgiṇi" (I, 170) mentions that Kaniṣka was of the Turuṣka race. Al Biruni also tells us a legend which speaks of Kaniṣka as a descendant of the Turk family (Sachau's Al Biruni, II, p. 11.)
7. JBBRAS, Vol. XX, 1902. pp. 283 to 293.
8. See note no. 5.
9. Says Sten Konow, CII. Vol. II, part 1, introduction lxxxviii.
10. JRAS. N. S., XII, 1880, pp. 264 ff.
11. Encyclopedia Britanica, 1964, Vol. 19 pp., 503 and 508.
12. JBBRAS, Vol. XX, 1902, pp. 270–71.
13. IA, 1881, pp. 213 ff.
14. NUM. CHRO,, 1874, Vol. XIV, N. S. p. 161.
15. Ibid, 1890, pp. 111–112.
16. IA, 1908, p. 53.
17. CII, Vol. II, part i, Introduction LXXXViii.
18. NUM, CHRO., 1888, pp. 232–233 ; 1892, p. 44.
19. JBBRAS, XX, 1902, p. 278.
20. Ancient History of the Deccan, 1920, pp. 26 ff.
21. Ibid; p. 35.
22. Dr. Raj Bali Pandey also thinks that Çāṣṭana was the founder of the Śaka Era (Indian Paleography, 1952, p. 186). But he does not mention any of his arguments. He has simply made the statement only.
23. JAIH, Vol. II, part 1–2, pp. 104 ff. My thanks to her for sending me a copy of her article.

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SĀṀKHYA-NĀŚAKA MĀDHAVA

Esther A. Solomon

A Sāṁkhya thinker is referred to in Buddhist, Mīmāṁsā and Nyāya works as Sāṁkhya-Nāśaka or Sāṁkhya-Nāyaka. This means that he was either an 'unfaithful exponent' of Sāṁkhya doctrines to which much harm must have been done by his views, or he was a great Sāṁkhya exponent.[1]

We may note some such references to Mādhava :

(a) In the first chapter of the *Pramāṇasamuccaya* (with its auto-commentary), Diṅnāga criticises the views of a certain Sāṁkhya teacher who was known as the destroyer of the Sāṁkhya (*Sāṁkhya-vaināśika*) because of his holding a theory that goes beyond the limit of the older Sāṁkhyas. Jinendrabuddhi commenting on this portion quotes lengthy passages from a treatise by Mādhava.

In order to find out in what respect Mādhava violated the Sāṁkhya tenets it is necessary to examine Diṅnāga's arguments in this connection.

Diṅnāga objects to the Sāṁkhya's recognising five sense-organs for apprehending sounds, tangible objects, colours, tastes and odours and at the same time holding that every thing is constituted of three guṇas. If, as the Sāṁkhya says, a sense does not take for its object those things that are to be apprehended by another sense, and so each sense works only on its object, then the senses should be infinite, or just one sense-organ should suffice as the three guṇas are the same everywhere.

The Sāṁkhya tries to justify the distinctions between sounds and other objects (tangibles etc.) on the basis of the difference of the configuration of *sattva* and other *guṇas*. A lengthy argument follows, the main stand of the Sāṁkhya being that there is apprehension by the sense, e.g. the visual sense of one and the same class (*jāti*) of objects, e.g. colour, variously, in accordance with the difference among the many configurations (of different colours, such as blue, yellow, etc.). Diṅnāga would say that in that case, the conformity of a sense to only one configuration is not experienced. If the Sāṁkhya still urges that the classes of objects are distinguished from

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1 Dr. Raghavan has written an article on *Sāṁkhya-Nāśaka Mādhava*. This article is published in Sarūpa Bhārati (1954). See also *Sāṁkhya darśana kā Itihāsa*, pp. 533-6-Udayavīra Śāstrī. I am indebted to these contributions already published.

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each other according to difference of configuration, there would follow the absurd conclusion mentioned before that the senses should be infinite in number.

It is at this stage that Diṅnāga refers to a Sāṁkhya Vaināśika, whom Jinendrabuddhi identifies as Mādhava. Mādhava holds that from the three guṇas composing sound (*śabda*), the three guṇas composing tangibles and other objects are different in kind (*jāti*). It is unreasonable that there should be apprehension by different senses of that which by reason of the uniformity of its cause is uniform. Thus, we should admit that among the objects of the senses there is a difference in kind among the three component *guṇas* which are of the nature of *sukha*, etc. It is because of this difference that each sense functions only on its own objects.

Diṅnāga says that in this theory also there is implied the absurdity that the senses are infinite in number, and so this theory is not different from the standard Sāṁkhya theory so far as the apprehension of the varieties within the class of objects peculiar to each sense is concerned. Yet Diṅnāga admits that Mādhava's theory, though not faultless, is better than that of the older Sāṁkhya teachers in explaining the distinctions among the classes of objects. In order to bring out the drawback in Mādhava's theory, Diṅnāga reproduces it precisely,—of course, as he understood it.

In Mādhava's view, says Diṅnāga, the atoms differ everywhere (i.e. in different classes of effects, each possessing its respective nature). They are called *pradhānas*. *Sukha*, *duḥkha* and *moha*, likewise sound, tangibles and other such objects are distinguished from each other in accordance with the difference of class (*jāti-viśeṣa*). The atoms which when combined turn into all of these are called *pradhānas* (primordial entities). Thus according to combinations which vary from class to class there are different effects, each possessing its own nature but not going beyond the boundary of a particular class and these effects become the objects of the senses.

Here Jinendrabuddhi quotes a passage from a treatise of Mādhava. The gist of it is as follows : Every atom is composed of three *guṇas*, but some atoms differ qualitatively from other atoms because of the difference of the arrangement of the three *guṇas*. Thus the sound-atom and the tangible-atom are heterogeneous, and the difference between sounds and tangibles is due to this heretongeneity of atoms. At the time of evolution homogenous atoms combine and their varying combinations give rise to various things-which, however, are included in the same class inasuch as the component atoms are homogeneous. Prior to evolution atoms exist dispersedly, and in this state they are called *pradhāna*s.

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It may be noted that the Sāṁkhya theory of evolution (*pariṇāma*) from a primordial matter is substantially changed by Mādhava, who in admittting the plurality of primordial matters, stand closer to the Vaiśeṣikas than to the orthodox Sāṁkhyas. From another passage quoted by Jinendrabuddhi from Mādhhava's treatise we know that Mādhava differs from older Sāṁkhya teachers in holding that *pradhāna* possesses *rūpa*, etc., consists of parts and evolves by the energy which is preceded by *karman*, and that *saṁsāra* is beginningless.

Mādhava further states that one sound-atom, for example, is in itself constituted of the three *guṇa*s, and therefore has three characters, *sukha*, *duḥkha* and *moha*. Sound being composed of sound-atoms has these three characters, still each particular sound is characterised as *sukha*, *duḥkha* or *moha*, according to whether *sattva*, *rajas* or *tamas* predominates. And so one apprehends a sound as *sukha*, *duḥkha* or *moha*, but not as sound in general possessing three characters.

Diṅnāga argues that the same principle would hold for tangibles and other such objects. That is to say, one would apprehend these objects as *sukha*, *duḥkha* or *moha*, not as tangibles, etc. possessing the three characters. Consequently all kinds of objects would be apprehended by the same sense. Therefore, this theory of Mādhava is inappropriate. Still, says Diṅnāga, from its dethroning the view of the older Sāṁkhyas, Mādhava's doctrine of the possession by atoms of each its own nature is excellent. Diṅnāga concedes that the portion of his theory, in which setting aside the view of the renowned older Sāṁkhya teachers, Mādhava explains that the distinction (*jāti-viśeṣa*) among the effects (i e. sounds, tangibles etc.) results from the distinction among atoms possessing their respective natures, is excellent. However, the doctrine that the three guṇas form an atom which possesses only one quality is something Diṅnāga cannot accept.

It seems that finding it difficult to explain the evolution from *Prakṛti* as admitted by the older Sāṁkhya teachers (i.e.-one, undifferentiated, and so on), some revolutionaries among the Sāṁkhyas felt it necessary to modify the doctrine. The atom-theory of the Vaiśeṣikas is acknowledged to have been introduced into the Sāṁkhya system of thought at the time of Vindhyavāsin, and in his wake Mādhava tried to make the system perfect by removing glaring anomalies. Jinendrabuddhi very pointedly says that according to Kapila and others, the nature of pleasure, etc. is one everywhere, whereas according to Mādhava, they are different everywhere :

"*kapilādayo manyante sukhādīnāṁ svarūpaṁ sarvatra ekam eveti; Mādhavas tu sarvatra tāni bhidyanta iti*"-*Pramāṇasamuccaya, Pratyakṣa*, 31 (Mysore Edition—H. R. Rangaswami Ayangar).

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This can be clearly understood on the strength of the fore-going discussion[2]. Mādhava recognised a plurality of atomic primordial entities (*pradhānas*)-this would mean a thorough change in the concepts of the Sāṁkhya system, or even its annihilation, and so Mādhava is regarded as *Sāṁkhya-nāśaka,* and hailed as such by others.

(b) Kumārila in his *Ślokavārttika* (Codanā sūtra, 249, pp. 112-113, Madras Univ.) criticises the view of a teacher who finds fault with the Mīmāṁsakas for advocating the slaughter of animals for sacrificial purposes. Umbeka in his commentary on the *Ślokavārttika* states that it is Mādhava, a prominent Sāṁkhya exponent who is referred to and criticised by Kumārila. Keeping aside inference, etc. Mādhava proved the sinfulness of *agnīṣomīya,* etc. only on the strength of the dependence of *dharma* (merit) and *adharma* demerit) on injunctions (*vidhi*) and prohibitions (*niṣedha*). '*Mā hiṁsyāt sarvā bhūtāni*' prohibits the slaughter of animals, which is therefore sinful irrespective of whether it is done for a sacrifice or otherwise as this does not make any difference.

(*Sāṁkhya-nāyaka-Mādhavas tv āha-Vihāyānumānādīn vidhi-pratiṣedhatva-nibandhanatvam eva dharmā'dharmyor avalambyā'gnīṣomīyādiṣv adharmatām āha kvacid iti ślokatrayeṇa......*)

(c) Commenting on '*āgamabhraṁśakāriṇāṃ āho-puruṣikayā ... anyathā racanāsambhavāt*' of Dharmakīrti's *Pramāṇavārttika* (p. 595), Karṇakagomin says that here Dharmakīrti affirms the possibility of the sacred texts being violated and the tradition of the texts disrupted or distorted by persons on account of their sense of ego or the like. They can distort the tradition of the sacred texts by composing differently. As for example, 'Sāṁkhya-nāśaka Mādhava' composed the 'Sāṁkhya-siddhānta' differently due to his ego. (*Āgamabhraṁśa-kāriṇām ity ādinā Sampradāya-vicchedena racanāntara-sambhavam eṣa samarthayate; āgamabhraṁṣa-kāriṇām puṁsām anyathā pūrva-racanā-vaiparītyena racanādarśanād iti sambandhaḥ; anyathā-racanāyāṁ kāraṇam āha—āhopuruṣikayetyādi; āhopuruṣikayety ahammānitvena; yathā Sāṁkhya-nāśaka-Mādhavena Sāṁkhya-siddhāntasyā'nyathā racanaṁ kṛtam).*

(d) In his commentary, *Vipañcitārthā* on Dharmakīrti's Vādanyāya, Śāntarakṣita writes; "*yad āha, dharmasya dravyād arthāntaratvaṁ syād iti; athāpy asmad-vaiphalye syāt pūrvakān Kāpilān atipatya Sāṁkhyānāṁ śaka-Mādhavavat*" (*Vipañcitārthā*, p. 52, Mahābodhi-sabhā, Benares, 1936 A.C.)

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2 This exposition of Diṅnāga's criticism of Mādhava's views is wholly based on '*Dignāga, on Perception*' (pp. 57-59, 155-157)-Masaaki Hattori. I gratefully acknowledge my indebtedness to this work.
See also '*Geschichte der indischen Philosophie*' I, pp. 404-408 (Reihe Wort und Antwort Bd. 6, Salzburg, 1953 (I. Bd.), 1956 (II. Bd.).

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'Sāṁkhyānāṁ Śaka-Mādhavavat' obviously requires to be emended as *'Sāṁkhya-nāśaka-Mādhavavat.'* Here also S'āntarakṣita is referring to Mādhava's unfaithfulness to the Sāṁkhya tradition.

(e) Refuting *Satkāryavāda*, Bhāsarvajña says in his auto-commentary Bhūṣana on the Nyāyasāra that if the view of Mādhava were to be accepted, the Sāṁkhya doctrine would surely meet with destruction. If a novel attribute, 'manifestation' or some other, which was non-existent be created the reasons put forth, viz. 'because what is non-existent cannot be produced', and the like, would be ineffectual reasons, and then *satkāryavāda* not being proved, *vaiśvarūpya* etc. would not be proved, and so *Pradhāna*, etc. could not be established. There is no reason for according this differential treatment of holding in the case of the effect, cloth or the like, that it could not be brought out if it were not-existent, and it could not perish if it were existent, and at the same time accepting that this is possible in the case of one of its attributes (viz. manifestation). (*Mādhava-matābhyupagame tu Sāṁkhya-nāśa eva syāt ; katham ? yadi hy abhivyaktir anyo vā kaścid dharmo' sanneva kriyate tato'-sadakaraṇād ity evamādayo'samarthā hetavaḥ syus tataḥ satkāryatvāsiddhau vaiśvarūpyādyasiddheḥ pradhānādyasiddhir iti ; na cā'tra viśeṣaḥ kaścid asti yena paṭādikāryasyaivāsataḥ karaṇaṁ sataś cātmahānaṁ na sambhavati, taddharmasya tu kasyacit sambhavaty eveti—Nyāyabhūṣaṇa*, p. 569. Benares, 1968).

According to this, Mādhava had no objection to *abhivyakti* (manifestation) being regarded as a new attribute that is brought about by the act of production, but being a Sāṁkhya he would not accept that the effect was not there in the cause even before its production. But by this the case of *satkāryavāda* is actually marred.

We find a reference to a Sāṁkhya 'doctor' Mādhava in the description of the travels of Yuan Chwang in India. Mādhava is said to have lived in Magadha in the vicinity of Gaya. He was very much honoured by all and had received vast stretches of land by way of gift. He was challenged by the Buddhist, Guṇamati Bodhisattva for a debate and is said to have died on that very occasion. This debate was arranged by the then ruling king at the instance of Guṇamati. According to Yuan Chwang, Mādhava was defeated in this debate and the king being impressed by the Buddhist's learning got a Saṅghārāma constructed at the place where the śāstrārtha took place. Now Guṇamati of Valabhī is said to be a pupil of Vasubandhu, a contemporary of Sthiramati, and teacher of Paramārtha. Paramārtha, a native of Ujjayinī was a disciple of Guṇamati. Paramārtha became proficient in all branches of learning and probably settled down in Pāṭaliputra. At the request of the Chinese emperor, he was sent to China

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in 546 A. D., where he stayed till his death in 569 A.D.. Paramārtha translated into Chinese ths *Sāṁkhya Kārikā* with a commentary in the period 557–567 A.D. Thus since Paramārtha's date is 499–569 A.D., Guṇamati can be said to have lived in the period 450–530 A.D. and Mādhava was perhaps his senior contemporary. Mādhava can be said to have lived in the fifth century, and been active in the latter half of it.[3] Guṇamati is known to have written a commentary on the *Abhidharmakośa*, wherein he refuted the dualistic teaching of the Sāṁkhya school as also the Mādhyamika view of Bhavya (Bhāvaviveka). There was a constant struggle for royal patronage in the times of the Guptas, right up to the times of Pūru Gupta and Narasiṁha Gupta (–467 A.D. and later–) and it is understandable that Guṇamati should have challenged Mādhava to a debate.

That Mādhava's ego was powerful can be seen from Yuan Chwang's account also. His last wish was that his wife should continue the debate with Guṇamati. and she too concealed by her dress and the like the death of her husband, but the sharp Guṇamati detected it from her sad face and bitterness of speech even at the beginning. In Mādhava's own days his fame was great and surpassed that of former teachers, and outweighed all then living. The king honoured him exceedingly and named him the 'treasure of the country'. He had as his means of subsistence two towns in the district and the surrounding houses paid him for the privilege of building (tenant dues ?).'

It is no wonder that philosophers of other schools mention him with almost a sense of awe, and that Guṇamati should have sought to arrange a debate with him so that the interests of Buddhism in the kingdom should not in any way suffer and the Sāṁkhya school should fall from the high position it occupied in the eyes of the kings and learned circles.[4]

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3 Prof. Hattori too arrives, in a slightly different way, at the following date:
Dignāga — 470 – 530 A. D. (Hattori)
— 480 – 540 A. D. (Frauwallner)
Guṇamati – contemporary of Dignāga.
Mādhava, says Prof. Hattori, was not alive when Dignāga composed the *Pramāṇa-samuccaya*, his last work.
(See '*Dignāga on Perception*', Introduction, pp. 4–6–Hattori). According to Frauwallner, the debate between Mādhava and Guṇamati took place in about 500 A. D.

4 See '*Travels of Hiouen Thsang*', Vol. III, pp. 336–340–Samuel Beal (Susil Gupta Ltd., Calcutta-12, New Edition 1958); '*On Yuan Chwang's Travels in India*', II, p. 108–Thomas Watters (London, Royal Asiatic Society, Vol. I,1904, Vol. II, 1905); *Origin and Development of the Sāṁkhya System of Thought*, pp. 154-155—Pulinbehari Chakravarti, Calcutta, 1955); *Sāṁkhya Darśana Kā Itihāsa*, pp. 533-536—Paṇḍita Udayavīra Śāstrī.

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I have edited a hitherto unknown commentary (-*I* call it V_1-) on the *Sāṁkhya-kārikā* from a single palm-leaf manuscript. The author's name unfortunately cannot be known, as the corner of the palm-leaf is broken exactly here and all that we find is '*ma*' followed by a fragment of a letter which could have been '*dha*' or '*ha*' and there is '*sya*' (genitive case-affix) in the next line. A letter or two seems to be missing at the end of the line. This commentary is very much like what is now known as *Māṭhara-vṛtti*, but unlike the latter, it does not have quotations from the *Upaniṣads*, *Gītā*, *Viṣṇu Purāṇa*, *Bhāgavata Purāna*, *Hastāmalaka stotra* and the like. I have shown elsewhere[5] that V_1 is earlier than the *Yukti-dīpikā* and that even Paramārtha knew this commentary. The author of V_1 has a fancy for something novel and I have a suspicion that Mādhava was the author of this commentary, and that what is known as *Māṭhara-vṛtti* is but a revised and enlarged version of it with a Vedantic tinge. We have seen above for what things in particular teachers of other schools remembered Mādhava. We may see if these could be detected in this *vṛtti*.

(a) V_1 criticises more than any other commentary (-except M which is a copy of it-) vedic rites and ethical recommendations based on them in its explanation of Kā. 2.

(b) The author of V_1 made a number of changes in the *kārikā* text in an attempt to improve on the original wording of the *kārikā* concerned. A glance at a table[6] of the different readings of certain *kārikās* that can be detected in the several commentaries enables one to see for oneself that the pioneer in this respect was the author of V_1 and that others (-notably the author of the *Yukti-dipika*, and also Gauḍapāda and the author of the *Jayamaṅgalā*) attempted to improve even on the text in V_1. A few instances would suffice to show this :

(i) Kā·24, second hemistitch :

ekādaśakas' ca gaṇas tanmātrapañcakaś caiva (V_2, *J*, *T*)
aindriya ekādaśakas tanmātrakaḥ pañcakaś caiva (V_1)
aindriya ekādaśakas tānmātrapañcakaś caiva (*Y*)
ekādaśaka ca gaṇas tanmātraḥ pañcakaś caiva (*G*)
aindriya ekādaśakas tanmātra-pañcakaś caiva (*M*)

V_1 seems to have altered the line in the interest of the sense to be conveyed—to bring forth that the group of eleven is *aindriya*. *Y* admits

5 '*The Commentaries of the Sāṁkhya Kārikā — A Study*' (Accepted by the Gujarat University for publication).

6 See my article '*The Text of the Sāṁkhya Kārikā*' (Vidyā, Vol. XV, pp. 1-21, January, 1972 — Journal of the Gujarat University, A — Humanities).

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this but tries to bring it in confirmity with the line in V_2 by means of the expression '*tānmātra–pañcakas' caiva*'. There is one *mātrā* too few in V_2, *J*, *T*, *Y* and also *M* which last has '*tanmātra–pancakaś caiva*' instead of '*tanmātrakaḥ pañcakas caiva*' of V_1 in which there is one *mātrā* too many. The *āryā* in *G* which follows V_2 is free from any metrical defect, though the expression *tanmātraḥ*' is rather odd. (It may be noted that Īśvarakṛṣṇa himself has used it in kā. 25).

(ii) Kā.26, first line :

buddhīndriyāṇi cakṣuḥ–śrotra–ghrāṇa–rasana–sparśanāni (V_2)
buddhīndriyāṇi śrotra-tvak–cakṣū–rasanā–nasikākhyāni (V_1)
buddhīndriyāṇi karṇa-tvak- cakṣū–rasana–nāsikākhyāni (*Y*)
buddhīndriyāṇi cakṣuḥ–śrotra–ghrāṇa–rasana–sparśanakāni (*G*)
buddhīndriyāṇi cakṣuḥ–śrotra-tvag–rasana–nāsikākhyāni (*J*)
buddhīndriyāṇi cakṣuḥ–śrotra–ghrāṇa- rasana–tvagākhyāni (*T*)
buddhīndriyāṇi śrotra–tvak–cakṣū–rasana–nāsikākhyāni (*M*)

V_1 seems to have modified the line in V_2 so as to mention the sense-organs in the proper order. The line is metrically defective, but *Y* rectifies this. *G* follows V_2, but the line is metrically defective. The line is defective in *J* also, unless there was '*rasana*' in the place of '*rasanā*' (–*J* actually says '*rasanaṁ rasyate yena*'). The line in *T* is an improvement on that in *G*; and the line in *M* is an improvement on that in V_1. It may be noted that V_1 has retained '*rupādiṣu*' in kā·28, even though it has changed the order of the mention of the sense-organs in Kā.26 (*śrotra*) and the author of *Y* criticises this saying that there should be '*sabdādiṣu*' in confromity with the reading in kā·26.

(iii) Kā.27 :

saṁkalpakam atra manas tac cendriyam ubhayathā samākhyātam;
antas trikālaviṣayaṁ tasmād ubhayapracāraṁ tat (V_2, *Y*)
ubhayātmakam atra manaḥ saṁkalpakam indriyaṁ ca sādharmyāt ;
guṇa–pariṇāmaviśeṣān nānātvam bāhyabhedāc ca (V_1).

G, *J*, *T* and *M* have the same kārikā–text as V_1, only *G*, *J* and *T* have '*bāhyabhedāś ca*' instead of '*bāhyabhedāc ca*' and *M* has '*grāhyabhedāc ca*'. In Paramārtha's version, the first line is the same as in V_2, and the second line the same as in V_1. It may be noted that the second line as found in V_1 can be derived from V_2 on Kā·27.

Moreover *kārikās* 72 and 73 (the latter being found only in V_1 and *M*) seem to be the composition of the author of V_1, as Paramārtha quotes Kā·72 saying it is a verse composed by an 'intelligent man of this (school)'. The *Yuktidīpikā* also seems to quote it and in the *Jayamaṅgalā*

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and the *Tattvakaumudī* we find the *kārikā* included in the original text. The *Yuktidīpikā* (p.2, v.14) has a verse which is clearly an imitation of kā.73:

"*alpagrantham analpārthaṁ sarvais tantraguṇair yutam;*
pārmarṣasya tantrasya bimbam ādarśagaṁ yathā".

The author of V_1 seems to be fond of novel interpretations. He interprets kā.18 (*janma-maraṇa...*) in his own way, and then refers to the traditional interpretation. He gives a two-fold interpretation of '*liṅgam*' in kā.10, '*līnam arthaṁ liṅgayatīti vā liṅgam*' being found for the first time in V_1; it was readily accepted by the later commentators (See *Y*, *J*). Similarly '*hetu*' in kā.10 is explained as both kāraka (causal) and *jñāpaka* (cognitive) and the author of the Yuktidīpikā makes a special effort to show that it is not *jñāpaka* here. In V_2, on kā.2 the author quotes the verse :

"*Pañcaviṁśati-tattvajño yatra yatrāśrame rataḥ,*
prakṛtijño vikārajñaḥ sarvair duḥkhair vimucyate",

in which the second line is different from the one ordinarily found. viz.

'*jaṭī muṇḍī śikhī vāpī mucyate na'tra saṁśayaḥ*'.

It is not in vain that Karṇakagomin holds that Dharmakīrti is referring to 'Sāṁkhya-Nāśaka Mādhava, when he says that some out of a sense of ego make alterations in the traditional text handed down uninterruptedly till then.

(c) Jinendrabuddhi says that in the view of Kapila and others, pleasure etc. are everywhere one and the same, while in the view of Mādhava they are different everywhere. Now, in the introductory passage to kā.12, only V_1 and following it the *Māṭhara-vṛtti* anticipate an objection to the effect that *sattva*, *rajas* and *tamas* are not '*jātyantaras*' (-while the Sāṁkhya holds that they are '*jātyantaras*'-) (*na khalu sattvarajastamāṁsi jatyantarāṇi*). Now, this can be interpreted simply as urging that *sattva*, *rajas* and *tamas* are not numerically different, but are different aspects of one entity. Here the word '*jāti*' cannot be taken in any peculiar sense, but must be taken as signifying simply '*svarūpa*' - there is no *svarūpabheda* in the *guṇas*, they are not different entities. The Sāṁkhya says that they are different. Or, if importance be attached to the use of the word '*jāti*', this would mean : they are not three different *jātis*. The Sāṁkhya rejoinder would be that they are different *jātis*. This would mean that there are many *sattvas* constituting a *sattva jāti*, and so also with the other two. Could Jinendrabuddhi be referring to this ?

(d) According to Śāntarakṣita also, Mādhava is a specimen of an 'unfaithful exponent' who violates the tenets of his school and this can, to some extent, be explained by what we have seen above.

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(e) In V_1 we do not find anything specific which could explain Bhāsarvajña's criticism that Mādhava recognised *abhivyakti* (manifestation) as a new attribute brought about by the act of production, though he would not accept that the effect was not there in the cause before its production.

I would also like to draw attention to an unwarranted reference to a '*klībarājā*' in V_1 33 : "*yathā bhaviṣyanti*" *guṇasyānte guḍakathāḥ ya[thā] vā aśaktaklībarājā bhaviṣyati*" or "*yathā...ya[tha] vā saśakta[ḥ] klībarāja bhaviṣyati*" or "*bhaviṣyati guṇasyānte guḍaḥ kaṣāyavāsa[ḥ]saktaklībarājā bhaviṣyati*" (The expression in the manuscript is '*yathā bhaviṣyanti guṇasyante guḍakatha ya vā sasaktaklībarājā bhaviṣyati*', which clearly requires to be emended). We have seen above that Mādhava had to enter into a debate with Guṇamati, pupil of Vasubandhu and preceptor of Paramārtha (499-569 A.D.). This Mādhava must have lived in the latter part of the fifth century and been a senior contemporary of Guṇamati.[7] He died while the discussion was in progress and then the ruling king got a *Saṅghārāma* built to commemorate Guṇamati's victory over Mādhava. Could the author be referring to Narasiṁha Gupta (Bālāditya) (500 A.D. onwards) who must have been a crown-prince then and shown some leaning towards Buddhism or had a soft corner for the Buddhists for which he is indirectly criticised here. We know that it was moreover in Narasiṁha Gupta's time that the Gupta empire started tottering and had to face a Hūṇa invasion. This lends some weight to our conjecture that Mādhava was the author of V_1. Yet there can be no denying the fact that this is just a conjecture meant to provoke further thought and inquiry. It may again be mentioned that what we know as *Māṭhara-vṛtti* is only a revised and enlarged version of V_1 and contains quotations from the *Upaniṣads, Gītā, Purāṇas, Hastāmalakastotra* and the like and is perhaps as late as 1,000 A.D.

It may seem a bit surprising that a mere commentator should have attracted the attention of great philosophers like Kumārila, Dharmakīrti, Śāntarakṣita, Bhāsarvajña and the like. But if Māṭhara, also regarded as a commentator on the *Sāṁkhya-kārikā* could be mentioned, there is no reason why Mādhava also should not be mentioned. We cannot definitely say what he did to deserve the appellation '*Sāṁkhya-Nāśaka*'. The author of V_1 differs in certain respects from other commentators, and the author of *Yuktidīpikā* and even Paramārtha seem to respect his views and readings

7 I have shown elsewhere that Mallavādin and his commentator Siṁhasūri have made use of V_1 in putting forth the Sāṁkhya tenets in the Nayacakra and its commentary (sixth century A.D.) as we find here the expression 'jātyantara' (found only in V_1 and M. Kā.13), and the discussion regarding '*sarvaṁ sarvātmakam*' (See V_1, 15). This also agrees with the date suggested above for Mādhava.

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and take note of them, or even incorporate them. Mādhava must have been a great teacher in his days as can be seen from Hiouen Thsang's description also. Perhaps his greatness cannot be judged from just his commentary (V_1) if I am right in ascribing it to him. He must have haunted the minds of his rivals, notably the Buddhists especially when he is known to have carried on for six days the debate with Guṇamati and ultimately died on the occasion.

Mādhava must have written some independent work also as can be seen from Jinendrabuddhi's quotations. Perhaps his commentary on the *Sāṁkhya-kārikā* was one of his early ventures as we do not find here much evidence of his revolutionary spirit, except that he has tried to improve on the text of the *kārikās* at places – a fact referred to by Dharmakīrti and Karṇakagomin.

Another question that occurs is in what way Mādhava could be connected with Māṭhara, and by whom what is known as the *Māṭhara-vṛtti* could have been written in the form of a revised and enlarged version of V_1. Could Mādhava himself have been known as Māṭhara or Maṭhara because he had a *maṭha* (cloister)? He is described by Hiouen-Thsang as as having lived in a mountain.[8]

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8 This paper was read in the 'Religion and Philosophy Section' of the 26th Session of the All India Oriental Conference, 1972.

Abbreviations

V_2 — a hitherto unpublished commentary on the Sāṁkhya Kārikā edited by me. (to be published by the Gujarat University) (in the Press).
V_1 — " " "
Y — Yuktidīpikā (Calcutta University).
G — Gauḍapāda – Bhāṣya on the Sāṁkhya – Kārikā
J — Jayamaṅgalā
T — Tattva-Kaumudī
M — Māṭhara-vṛtti
P — Paramārtha's Chinese Version.

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GUṆARTNA'S SĀRADĪPIKĀ

T. S. Nandi

Guṇaratnagaṇi's Sāradıpikā is a commentary on the K.P. of Mammaṭa. I have been working on this unpublished work. Here are some observations concerning the work, the author, etc.

(I)

Mss. Material: Two mss. of the Sāradıpikā, one each from Baroda and Poona have been made available to me. The Baroda ms., now onwards referred to as B., consists of 490 leaves, with 10100 granthāgras; its accession number in the catalogue of the Oriental Institute, Baroda, being 2763. The Poona ms., now onwards referred to as P., consists of 112 pages, and is mentioned in the B.O R.I. mss. cat. Vol. XII. Kane says that the ms. is dated saṃvat 1742, while De observes that it is dated saṃvat 1890 On verification De is found to be correct. However, the B., at the end mentions saṃvat 1742. But neither De nor Kane refers to B.

A careful comparision of both the mss. B. & P. reveals that both seem to have been copied out from an identical source, and that very little scope for the consideration of variants is left. On closer study, it is found that P. has many more scribal mistakes when compared with B. However, it may be noted that P. also proves to be of great use while filling up the lecunae left out in B., or while correcting the currupt portion. Actually it has been observed that in both B. & P., the text is very often equally currupt.

(II)

The Author, his works, life, date, etc.:

Guṇaratnagaṇi who composed his Sāradıpikā on the K. P., flourished earlier than the year saṃ 1742, as mentioned in the colophon at the end of ullāsa X, which reads :

इति श्री खरतरगच्छाधीशश्रीजिनमाणिक्यसूरिशिष्यश्रीविनयसमुद्रगणिशिष्यवाचकगुण-रत्नगणिविरचिता काव्यप्रकाशसारदीपिका संपूर्णा, संवत् १७४२ वर्षे शाके १६०७ प्रवर्तमाने माघमासे कृष्णपक्षे ८ तिथौ भृगुवासरे । श्लोकसंख्या १०१०० ।

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At the end of ullasa II, we have :

श्री काव्यप्रकाशटीकायां सारदीपिकायां वाचनाचार्यकृतायां द्वितीय उल्लासः।

वाचनाचार्य is attached to the name of the author even in colophons at the end of ullāsas III, which has-*vācanācāryaguṇaratna-kṛtāyām* and also Ullāsa IV, V, VI, VII, VIII, and IX.

Guṇaratna's preceptor was Vinayasamudragaṇi who is also mentioned in a stanza (V. 3) at the start of his work, which reads,

विनयसमुद्रगुरूणां पादाम्भोजप्रणामपुण्येन ।
मनसा परोपकारे प्रवृत्त्यस्त्येव मे नित्यम् ॥

The author read many commentaries on the K. P. as mentioned by him in V. 5 in the beginning of his work wherein he says : *vilokya vividhāḥ ṭīkā.* There, he also says that he studied the K.P. right from his preceptor *adhītya ca guror mukhāt.* His preceptor Vinayasmudragaṇi was a desciple of Śrī Jinamāṇikyasūri of the *Kharataragaccha.* Guṇaratna was a Jaina monk from Gujarat-Rajasthan. He bows to some Śrīmad Gosvāmin in the beginning of his work (V. 1) and also to Pārśvanātha (V. 2), obviously the Jaina *Tīrthaṅkara.*

As for his date, we may safely conclude that he lived earlier than the second half of the 17th century, as is borne out by the date mentioned in the ms. as year 1742 Saṃvat. That the date mentioned on the ms. is not the date of composition, but the date of the copying of the ms., could be easily made out by the fact that the colophon at the end of of the ullāsa x reads the saṃvat year 1742 after the word, '*sampūrṇā*'. If it were to be found in between '*iti*' and '*sampūrṇā*' it could have been safely taken by us as the date of composition. Thus Guṇaratna could be still earlier. Prof. Hiralal R. Kapadia in his, 'Jaina Sanskṛta Sāhityano Itihāsa'', part I, Edn. '56 A.D., (Sri Muktikamal Jaina Mohana Mālā, Puṣpa -58) mentions (pp. 88) saṃvat 1610 (?) as the date of our author, though he does not quote any source for his information and does not look quite certain of it either. He also mentions there, that Guṇaratna composed this work for the benifit of his desciple Ratnaviśāla. This also is not supported by any relevant reference from any source. But the piece of information is interesting none the less. However, we do not know anything about this from the present work, nor anything more about the exact date and other works of our author, who seems to be a very well-read man as is seen from the study of the shaping influences which follows.

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(III)

Shaping Influences :

Guṇaratna seems to be a very well-read person. He refers to some renowned poeticians and their works, very often without mentioning the respective names. He also refers to other commentaries on the K. P. with the words *ṭīkāntara* or *vyākhyāntara* or *vyākhyānāntara*. He never mentions this *ṭīkāntara* or *vyākhyāntara* by name, but the references seem to be very often to the *Bālacittānurañjanī* of Narahari Sarasvatītīrtha or the *Sudhāsāgara* of Bhīmasena Dixita, who flourished hardly a quarter of a century earlier than our author.

The *Bālacittānurañjanī* seems to have exercised a very great influence on Guṇaratna. S.S. Sukthankar has published some portion of it (i.e. ullāsas I–III & X) in his K. P. edition '33. An attempt has been made by me to bring out the close resemblance between the two with reference to ullāsas I-III, in my anotations. As for ūllasas IV–VI, which also forms yet another most important portion of the K.P., the Bālacittānurañjanī being not available, I tried to secure a ms. from Poona, B. O. R. I, and then attempted to edit it carefully and give it in form of an appendix to my unpublished work. I have tried to locate as many parallel sentences and observations as possible and have mentioned them all in the foot-notes along with its number and the particular ullāsa.

Over and above the two commentaries mentioned as above, Guṇaratna also seems to have been influenced by some *Cakravartiṭīkā*, mentioned clearly by name. Could it be the *Vistārikā* of Śrī Paramānandacakravartin ? We do not know for certain. He is also influenced by the *Pradīpa*, the *Sārabodhinī*, by Caṇḍīdāsa, the *Sampradāyaprakāśinī*, the *Sāhityadarpaṇa* of Viśvanātha and other works on poetics such as the *Kāvyālaṇkārasūtravṛtti* of Vāmana, the *Dhvanyāloka* of Ānandavardhana, etc., and he also clearly alludes to *Bhāmaha*, *Locanakāra* and *Vyaktivivekakāra*. He owes specially to the *Rasaratnapradīpikā* of Allarāja, the *Rasataraṅgiṇī* of Bhānudatta and also to the *Nāṭyaśāstra* of Bharata and the *Daśarūpaka* of Dhanañjaya with Dhanika's *Avaloka* on it, for the elaborate treatment of some topics of poetics and dramaturgy in his commentary on K. P. IV. We find direct or indirect references to various authors or their works such as : *Agnipurāṇa Abhinavabhārati*, *Amaruśataka*, *Cakravartiṭīkā*, Caṇḍakauśika, Daṇḍin, Bhāmaha, Maṇḍanamiśra, *Mālatīmādhava*, *Meghadūta*, *Veṇīsaṁhāra*, *Rasaratnapradīpikā* (also referred to as *mūle*) *Rasataraṅgiṇī*, Locanakāra, etc. We also come across expressions such as *anye vadanti*, *ekadeśimatam*, *kaścanavivaraṇakāraḥ kecitt*, *granthāntara*, *ṭīkāntara*, *vyākhyāntara*; *vyākhyānāntara*; *navyāḥ*, *bhaṭṭamata* and *Cirumata*, *Miśramata* etc. The references to *ṭīkāntara* or *vyākhyāntara*

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are as many as 86 in his commentary on ullāsas I–VI and very often the work alluded to is either the *Bālacittānurañjanī* or the *Sudhāsāgara* as pointed out by me in my annotations.

(IV)

Style :

As seen above, Guṇaratna seems to be a very well-read person having drawn upon various commentaries on the K.P., as well as other works on Alaṁkāra. He seems to be fairly conversant with the Nyāyadarśana also. His style carries the stamp of all this. As pointed out in my annotations, there seem to be some peculiarities concerning his style which may be referred to here in a nut-shell as below.

Guṇaratna very often tends to provide original explanations with fresh illustrations as is borne out at places; e.g., his explanation of the word *budha* in ullāsa I. He says :

अत्र वदन्ति—कारिकास्थबुधपदेन कस्याभिधानं, वैयाकरणस्य ध्वनिकारादेर्वा ? नाद्यः । वैयाकरणेन शब्दार्थयुगलस्य ध्वनित्वानङ्गीकारात् । नान्त्यः, बुधैर्वैयाकरणै रिति विवरणविरोधादिति । ध्वनिकारादिर्वैयाकरणश्च द्वावेव बुधपदार्थः । वाच्यादतिशयश्च तदनिर्वाह्यरूपनिर्वाहिकत्वम् । तच्चालङ्कारिकनये चमत्कारो, वैयाकरणमते च पदार्थवाक्यार्थधीरुभयमपि वाच्येन शोध्यम् । व्यङ्ग्येनैवाप्यमाणत्वमिति वाच्याद् व्यङ्ग्यस्यातिशयः । बुधपदार्थमुभयमेव क्रमेण व्याचष्टे । etc., etc.

He finds out *trirūpadhvani* in the illustration viz. *niḥśeṣacyutacandana* etc.

तथाऽत्र वस्त्वलङ्काररसरूपस्त्रिविधोऽपि ध्वनिरुक्तः । कथमित्याह—अधमपदेन शब्दशक्तिमूलो वस्तुध्वनिः । तथा त्वां दूतीमपि यः कामयते स्वमुखसङ्गान्मां विप्रलभसे, स इव त्वमधमा । त्वमिव सोऽप्यधम इति द्वयोः पर्यायेण तस्मिन्नुपमेयोपमेति उपमालङ्कारो व्यङ्ग्यः ।....तथा नायिकाविप्रलम्भशृङ्गारोऽपि व्यङ्ग्यः ।

He has an interesting discussion on the *tātparyārtha* in ullāsa II. He says :

तात्पर्यार्थोऽपीत्यादि । केषुचिदिति षष्ठ्यर्थे सप्तमी । केषांचिदित्यर्थः । केषांचिद वेदान्तिनां मते चत्वारोऽर्था इति जातम् । असार्वत्रिकत्वेन तुल्यत्वादभिधानं व्यङ्ग्यस्य । तथात्वेऽपि प्रकृतग्रन्थप्रतिपाद्यतया प्राधान्यम् । अयमर्थः । वाच्यलक्ष्ययोः सार्वत्रिकत्वेन प्राधान्यं प्रकृतग्रन्थानुद्देश्यतया गुणत्वमेव । व्यङ्ग्यस्यासार्वत्रिकत्वेन ग्रन्थोद्देश्यतया प्राधान्याप्राधान्ये । इत्यमीषां तुल्यता । न तु तात्पर्यार्थे-स्यातथात्वादिति पृथुगुपन्यासः । etc., etc.

He also introduces independent illustrations as seen under ullāsa V. In the discussion concerning the passage *viṣaṁ bhuṅkṣva* etc. he supplies

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fresh remarks, and tries to supply literary illustrations for explaining Mīmāṁsā terms, though of course, he also furnishes illustrations from the Mīmāṁsā. In the explanation of *saṁskāra* (K.P.I), he exhibits his fondness for the *Nyāyadarśana*, which is also borne out in his explanation of *Anyathānupapatti* (K.P.V.) ;

कथमित्यत आह–अन्यथाऽनुपपत्त्येति। समानविषयकं ज्ञानं स्वविषयप्रतिपादकशब्देन विनाऽनुपपन्नं, परं च स्वविषयभिन्नप्रतिपादकशब्देन विनानुपपन्नं इत्यन्यथाऽनुपपत्त्या। सा चान्यथाऽनुपपत्तिः प्राभाकरमते प्रमाणान्तरं, नैयायिकमते व्यतिरेकानुगतमित्यर्थः ।....

At times, he is in the habit of clear diversion from the topics under discussion, as is seen under ullāsa IV, wherein after a long diversion he picks up the thread and continues with the words *tatraśṛṅgāre saṁbhogam udāharati yatheti*. Prior to this he enters into the definitions and illustrations of *bhāvas* and *rasas* mostly on the basis of the *Rasaratnapradīpikā*.

He also seems to be fond of elaborate explanations, at times, even at the cost of lucidity, but very often remaining absolutely lucid and clear and also original in his writing. The instance of his style being laboured and suffering from दूरान्वय could be gathered from his discussion on the definition of Kāvya under ullāsa I :

कविना काव्यं कृतमिति प्रयोगस्तु कथं स्यात। अर्थस्य स्वतः सिद्धत्वादिति चेन्न। कटः कृत इत्यादिवत् काव्यं कृतमिति प्रयोगात्। कटांशे व्यक्त्यंशे करणे न तु जात्यंशे, तद्वत् काव्येऽपि etc., etc.

Then follows the elaborate discussion in the fashion of Viśvanātha. Under ullāsa II, he enters into a long discussion on the nature of *upādhis* and then *tadyogas* also. His discussion on *karuṇavipralambha*, which he rejects (K.P.IV) is also an instance in the point. His work here ceases to be purely a commentary on the K.P. and Guṇaratna proceeds merrily in the fashion of an independent exponent of some views. He also offers subtle discussion on the *abhilāṣavipralambha* in the same vein. He has an elaborate discussion on the nature of the fourfold *vīrarasa* not attempted by Mammaṭa; and also on the nature of *vīra* and *raudra*. The author has based his discussion on the *rasatva* of *karuṇarasa* and *bībhatsarasa* on the views expressed in the *Rasaratnapradīpikā* (VI. 58–66). He has a very lucid exposition when he attempts the explanation of *jñānasya viṣayaḥ* and *jñānasya phalam* under KP. II.

While explaining particular illustrations given by Mammaṭa for various purposes, he normally explains the whole verse first. But at times he does

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not do so, e.g. under KP. V, wherein the explanation of the verse *atyuccāḥ paritaḥ*, etc. is left out. This happens in case of *bandīkṛtya nṛpa* etc. (K.P, V) also. But he explains the illustration much later.

Thus, we find the author to be quite lucid and elaborate and full of freshness of approach and originality. That he was greatly influenced by certain works on poetics and other commentaries, need not lead us to minimise the merits of his work which lie in the above mentioned qualities.

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SOME DOUBTFUL READINGS IN KUVALAYAMĀLĀ

Anantalal Thakur

The publication of the *Kuvalayamālā* of Uddyotanasūri, a Prakrit narrative, has justly been acclaimed as one of the most important services to the field of Prakrit studies. The celebrated editor Dr. A. N. Upadhye has spared no pains to present the text with his usual thoroughness. There are, however, a few readings open to doubt where we propose alternatives for the kind consideration of the learned editor and the world of scholars interested in Prakrit studies.

(1) *Kuvalayamālā* p. 16, l. 23, refers to *pharāveḍḍa*. This seems to be a subject of study and practice as a teacher thereof is found to have adorned a royal court along with adepts in other *Śāstras*. But the expression *pharāveḍḍa* does not occurs in any other known Prakrit work nor its equivalent is available in Sanskrit. The *Kuvalayamālā* again refers to *pharakheḍḍa* at p. 150, l. 22. Here the expression means the art of fighting with a shield (and sword). *Phara* in the sense of *phalaka* (shield) has again been used at p. 252, l. 28. We may therefore suggest that *pharakheḍḍa* was the expression intended by the author and *pharāveḍḍa* is a scribal mistake.

(2) While describing a wicked man through the mouth of his friend the *Kuvalayamālā* presents the following verse.

kasiṇo piṅgalaṇayaṇo maḍaho vaccatthalammi ṇīrogo |
ṇimmaṃsuo ya vayaṇe erisao majjha vara-mitto ||

Here *vacchatthalammi ṇīrogo* seems to give no satisfactory sense. The footnote shows that there is *nillimo*, an alternative reading in one of the mss. consulted. This suggests that the original reading was *vacchatthalammi nillomo* or *nīlomo* meaning 'having no hairs on the chest'. This is a bad sign and indicates that the man concerned is wicked. And we read in the *Samudraśāstra*.

civuke śmaśruśūnyā ye nirlomahṛdayāś ca ye |
te dhūrtā naiva sandehaḥ samudravacanaṃ yathā ||

It should be noted here that having no beard also indicates the same defects and the *Kuvalayamālā* adds *nimaṁsuo ya vayaṇe* along with the expression in question.

(3) In *tao sayaladraṅgasāminā, bhaṇiyai jeṭṭhamahā-mayahareṇa* p. 63, l. 24 the expression *mahāmayahareṇa* seems to be doubtful. It has been omitted in one of mss. denying a chance to compare. The advice offered in the

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subsequent passage shows that the chief was a Māheśvara in faith. None else would praise 'The Great Goddess residing on the head of the God with a snow-white body sitting on white animal'. The expression, therefore, seems to be *Mahāvratadhareṇa*. And *mahāvratadhara* means a *Pāśupata*. cf. The commentary on *māhāvratī nekṣitā* (*Prabodhacandrodayanāṭaka* by Rāmadāsa – *mahāvratam pāśupatavratam*. Jagaddhara equates *mahāvrata* with *kāpālikavrata* in his commentary on the *Mālatīmādhava*. The *kāpālikas* were *māheśvaras* and the *Kuvalayamālā* (cf. p. 63) refers to them.

Again for *dhavaladehassa* there is a variant *dhavaladevassa* which seems to be slightly better as *dehassa* will require a substantive as understood.

(4) In *jahā salaliya–sahiṇa–midu–suhumaṅgulīsaṇaha calaṇa–paḍibiṁbalañchio maggo dīsai eso, tahā lakhemi imiṇā udayahāriyā–maggeṇa hoyabbaṃ*–(K.M, p. 149, ll. 29–30). The proposition wants to establish that it must be a path for women drawing water. The reason on the basis of which the inference is drawn is also added – since this is marked with foot–steps indicating that the feet must have been wet, slippary, delicate and having slender fingers. Here the epithet *saliliya* seems to be more appropriate than *salaliya* for *ślakṣṇa* may mean smooth, polished, even, soft, tender, thin, slim, gentle, small, minute, fine etc. All the epithets except *'saliliya'* may indicate that the passers by were drawers of water. The word *salaliya* (*salilita*) answers the requirement. On the other hand, *salaliya* is hard to explain. Even if we read *'sulaliya'* after supplying an *'u'* after *'s'*, the meaning may be beautiful while the requirement remains unfulfilled. The noted variant *'jalaliya'* indicates that the original expression had *salila* or *'jala'* as a component.

In this connection I beg to add that Viśākhila mentioned in the *Kuvalayamālā* was an author on Saṅgītaśāstra. Bṛhaspati Rāyamukuṭa quotes a verse from his work. Dr. Kane in his *History of Alaṁkāraśāstra*, has traced several references to and quotations from this author whose work or works are long lost.

The suggestions made above in no way minimise the importance of the edition prepared with proper care on scientific lines by a venerable scholar, respected on all hands. I learn that the first edition of the work is already out of print. These may be considered when the second edition is proposed.

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આયુર્વેદમાં ધાન્યો

બાપાલાલ વૈદ્ય

શાલિ, મહાશાલિ અને કલમ

ચરકસંહિતામાં [1]શાલિની ઘણી જાતો આપેલી છે તે આપણે જોઈ ગયા છીએ અને તે પ્રમાણે પાછલા બધા જ ગ્રન્થકારોએ એનું અનુકરણ કર્યું છે. પરન્તુ ચરકનો જે ક્રમ છે તે બદલી નાખ્યો છે. ચરક જોઈએ :

रक्तशालिर्महाशालिः कलमः शकुनाहृतः ।
तृणको दीर्घशूकश्च गौरः पाण्डुकलाङ्गुलौ ॥ ८ ॥
सुगन्धको लोहवालः सारिवाख्यः प्रमोदकः ।
पतङ्गस्तपनीयश्च ये चान्ये शालयः शुभाः ॥ ९ ॥
रक्तशालिः वरस्तेषां तृष्णाघ्नस्त्रिमलापहः ।
महांस्तस्यानु **कलमः** तस्याप्यनु ततः परे ॥ ११ ॥

અર્થાત્ રક્તશાલિ સૌ જાતોમાં ઉત્તમ છે. એ પછી બીજે નંબરે આવે છે મહાશાલિ; તે પછી આવે છે કલમ. એ પછી બીજી બધી જાતો છે. અર્થાત્ ચરકે રક્તશાલિ–મહાશાલિ –કલમનો ક્રમ ગુણદૃષ્ટિએ આપ્યો છે. **અષ્ટાંગસંગ્રહમાં** વાગ્ભટ નીચેનો ક્રમ દર્શાવે છે. વાગ્ભટ એમ તો ચરકના અનુયાયી છે. છતાં ય આ ક્રમ એ ફેરવે છેઃ

रक्तो महान् स कलमः तूर्णकः शकुनाहृतः ।
सारामुखो दीर्घशूको रोध्रशूकः सुगन्धिकः ॥

ટીકાકાર અરુણદત્ત આ શ્લોકની વ્યાખ્યા આ પ્રમાણે કરે છેઃ—

"तत्र रक्तशाली–महाशाली सुप्रथितौ एव । कलमो मगधादिषु प्रसिद्धः । स एव महातण्डुल इति काश्मीरेषु ।"

અર્થાત્ આ બંગાલી ટીકાકાર રક્તશાલી અને મહાશાલી બન્નેને ભિન્ન માને છે અને તે બન્ને સુપ્રસિદ્ધ છે એમ કહે છે. કલમ તો મગધ દેશમાં જ પ્રસિદ્ધ છે અર્થાત્ ત્યાં જ થાય છે. આ કલમ જાત જ કાશ્મીરમાં મહાતણ્ડુલ તરીકે ઓળખાય છે. **અષ્ટાંગહૃદયમાં** વાગ્ભટ ચરકના પાઠને જ અનુસરી કહે છે "महांस्तमनु कलमः तं चाप्यनु ततः परे । અહીં ટીકામાં અરુણદત્ત કહેછે "रक्तशालेः पश्चात् महान् शालिः वरः । तं च महान्तमनु कलमः

1. शालि – **हैमन्तिकं** धान्यम् (च०द०) હેમન્ત ઋતુમાં થતી ડાંગરની જાત એ શાલિ. બધી જાતની ડાંગરનાં નામો નક્કી કરવાં એ કામ મુશ્કેલ છે, કારણ દરેક ઠેકાણે ભિન્ન ભિન્ન નામો હોય છે. એટલે જ્યાં ડાંગર થતી હોય ત્યાંના લોકોને પૂછીને જ નામો તેમજ ગુણો જાણી લેવા જરૂરી છે એવી ચોખવટ ચરકના ટીકાકાર ચક્રપાણિ દત્ત કહે છે.

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महत्संज्ञात् **कलमः** किंचित् ऊनः इत्यर्थः ।" અર્થાત્ મહાશાલિ પછી કલમ(કલમ પણ મહાશાલિ જેવા જ મહાન છે) પરંતુ તે કરતાં ગુણમાં કંઈક ઉતરતા છે.

સુશ્રુતે रक्तशालि ની જગાએ लोहशालि શબ્દ યાેજેલાે છે. (तेषां लोहतकः श्रेष्टः). ખારણાદિ "रक्तशालिः त्रिदोषघ्नः कलमोऽनु महांस्ततः ।" આમ ક્રમ આપે છે. રક્તશાલિ–કલમ–મહાશાલિ.

हेमाद्रि(અષ્ટાંગહૃદય ઉપરનાે ટીકાકાર) પાેતાની ટીકામાં ચરક, સુશ્રુત બન્ને વાગ્ભટ અને ખારણાદિ – બધાનાે ઉલ્લેખ કરી આ ક્રમ સંબંધી નીચે પ્રમાણે ઊહાપાેહ કરે છે.––

"तस्मात्कोऽत्र क्रमः । उच्यते । इह रक्तशालीशब्देन मृदुमधुरस्निग्धसुरभिशुक्लविशदस्थूलायतत्वादीनां लोकप्रसिद्धानां स्वगुणानामुत्कर्ष उपलक्ष्यते । तेषु यथा यथा उत्कर्षः स उत्तमः । यथा यथा अपकर्षः ते हीनाः । उपलक्षाणनि पुनर्वक्तुर्विवक्षाभेदाद्भिन्नानि । यानेव गुणान् सुश्रुतखारणादी कलमशब्देन उपलक्षयतः, तानेव चरकवाग्भटौ महाशालीशब्देन । ननु सम्बन्धं विना नोपलक्षणत्वम् । न च कलमस्य महाशालिगुणैः महाशालेर्वा कलमगुणैः कदाचित् सम्बन्धः । नैवम् । यदा कलमो महाशालिक्षेत्रे निष्पद्यते तदा तयोः तुल्यगुणत्वम् । स्वक्षेत्रादेव महाशालेः स्वक्षेत्रज एव कलमो हीनः । एवमितरेष्वपि वाच्यम् । तस्मात्सर्वमेव प्रमाणम्, उक्तप्रकारेण अविरोधात् ॥ "

અર્થ–ઉપરાેક્ત ક્રમનાે અહીં હેમાદ્રિ ખુલાસાે કરે છે. રક્તશાલિ સૌમાં ઉત્તમ છે. કારણ એમાં मृदु, मधुर, स्निग्ध, सुरभि, शुक्ल, विशद, स्थूल, आयत આવા લાેકપ્રસિદ્ધ ગુણાેનાે ઉત્કર્ષ છે. અર્થાત્ આ બધી જાતાેમાં ઉપરાેક્ત ગુણાેનાે ઉત્કર્ષ હાેય તે ઉત્તમ અને અપકર્ષ હાેય તે હીન ગણાય. પ્રત્યેક લેખકના વિવક્ષાભેદથી ઉપલક્ષણાેમાં ભિન્નતા જણાય છે. સુશ્રુત અને ખારણાદિએ જે ગુણાે कलम શબ્દથી જણાવ્યા છે. તે જ ગુણાે ચરક અને વાગ્ભટે महाशाली શબ્દથી જણાવ્યા છે. સંબંધ વિના ઉપલક્ષણાે સંભવે જ નહીં; કલમનાે મહાશાલીના ગુણાે સાથે કે મહાશાલીનાે કલમના ગુણાે સાથાે કદાચિત્ સબંધ ન હાેઈ શકે. પણ એવું નથી. કલમ જ્યારે મહાશાલિના ખેતરમાં થાય છે ત્યારે એ બન્નેના ગુણાે એક સરખા જ હાેય છે. પરંતુ સ્વક્ષેત્રજ મહાશાલિથી સ્વક્ષેત્રજ કલમ હીન હાેય છે. આ જ પ્રમાણે બીજી જાતાેના ગુણાે વિષે પણ સમજવું જાેઈએ. આમ ક્રમમાં જે વિરાેધ જણાય છે તે ઉપર કહ્યા પ્રમાણે રહેતાે જ નથી.

ચરક અને સુશ્રુતનાે સમય લગભગ સરખાે છે. બંનેનાે સમય ઇ. સ. પૂ. નાે છે. ખારણાદિનાે સમય ઇ. સ. ૬૫૦ પહેલાં છે. જુઓ પ્રાે. ગાેડેનાે લેખ. (Poona Orientalist vol IV page. 49,62. 1939.). અષ્ટાંગસંગ્રહ (વાગ્ભટ ૧ લાે) ઇ. સ. ૬૨૫ આસરે. અષ્ટાંગહૃદય (વાગ્ભટ ૨ જાે) ઈ. સ. ની આઠમી વા નવમી સદી. અરુણદત્ત ઇ. સ. ૧૨૨૦. હેમાદ્રિ. ઈ. સ. ૧૨૬૦. આમ ઈ. સ. પૂર્વે થી ઇ. સ. ના ૧૩મા સૈકા સુધીના ગાળામાં શાલિની જાતાે સંબંધી વિવિધ ટીકાકારાેએ દર્શાવેલા મતાે આપણે જાેઈ ગયા હવે આપણે ઈ. સ. ની સાતમી સદીમાં થઈ ગએલ પ્રખ્યાત ચીની મુસાફર હ્યુયાંનસેંગની હિંદની યાત્રા સંબંધી એના ચેલાએ લખેલ પુસ્તકના આધારે મહાશાલી વિષે જાેઈશું. નાલંદા વિદ્યાપીઠમાં આ પ્રસિદ્ધ મુસાફર મહેમાન તરીકે રહેલા, તે વખતનું એના

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ચેલાએ કરેલું વર્ણન ઉતારવામાં આવે છે : ધર્મપાલ બોધિસત્વના મકાનની ઉત્તરે અમને મુકામ આપવામાં આવ્યો હતો. અને અમને આ પ્રમાણે સામગ્રી રોજ કોઈ પણ જાતની કીંમત આપ્યા વિના મળતી હતી. રોજ ૧૨૦ જંબીર, ૨૦ સોપારી, ૨૦ જાયફળ, ૧ અધોળ કપૂરનું તેલ, અને એક ચીંગ (વજન છે?) મહાશાલી ચાવલ આપવામાં આવતા. આ મહાશાલી ચાવલ જ્યારે રંધાતા ત્યારે એની ખુશબો મહેકી ઉઠતી દાણા મોટા હતા. બીજા કોઈ ચાવલમાં આવી સુગંધ આવતી ન હતી. ચાવલની આ જાત ફક્ત મગધમાં જ થાય છે, અન્યત્ર કોઈ ઠેકાણે નહીં. આ ચોખા ફક્ત રાજાઓ માટે કે ધર્મગુરુઓ માટે જ વાપરવામાં આવતા હતા એટલે એનું નામ Kung-ta-jin-mai છે (મહાન ગૃહસ્થોના ચાવલ એવો આ ચીનાઈ શબ્દનો અર્થ થાય છે.)

હ્યુયેનસેંગ ઈ. સ. ૬૨૯ માં હિંદ આવેલ. ૧૬ વર્ષ હિંદમાં રહેલા. ઈ. સ. ૬૪૫ માં ચીન પાછા ગએલા. આ મહાન ચીની મુસાફરે આપેલી મહાશાલી વિષેની માહિતી અતિવિશ્વસનીય હોવાથી કીંમતી છે. મહાશાલી મગધ સિવાય બીજે ક્યાંય થતી નથી એ વાત ચરકના મહાન ટીકાકાર ચક્રપાણિ દત્ત—જેનો સમય હ્યુએનસંગ પછી ૪૦૦ વર્ષનો છે. (ઈ. સ. ૧૦૬૦)-ની ટીકા સાથે ખૂબ જ મળતી છે. ચક્રપાણિએ કહ્યું છે–"यत्तु प्रचरति गौडे तल्लिखिष्यामि । अन्यदेशप्रसिद्धं च किंचित्।...... कलमो वेदाग्रहारेषु स्वनामप्रसिद्धः ।........ **महाशालिर्मगधे प्रसिद्धः**......रक्तशालिगुणा महाशालेः मनागल्पाः एवं तस्यानु कलम इत्यत्रापि वाच्यम ।" અર્થાત્ ચક્રપાણિ અત્યંત સ્પષ્ટ કહે છે કે મહાશાલી મગધમાંજ થાય છે અને રક્તશાલિના ગુણો મહાશાલીના ગુણો કરતાં કંઈક અંશે ઉતરતા છે. આ પછી કલમ ગણવામાં આવે છે. અર્થાત્ ચક્રપાણિની આ માહિતી ચીની મુસાફરના વર્ણન સાથે બંધબેસતી છે.

ચક્રપાણિ બંગાલી છે તેમ અરુણદત્તનો મત છે. અરુણદત્ત પણ બંગાલી છે. અરુણદત્ત ચક્રપાણિદત્ત પછી ૧૬૦ વર્ષે થઈ ગયા છે. અર્થાત્ અરુણદત્તનો સમય ઈ. સ. ૧૨૨૦ નો છે. પરંતુ એ ચક્રપાણિ કરતાં મહાશાલી વિષે તદ્દન જુદું જ વિધાન કરે છે. "कलमो मगधादिषु प्रसिद्धः ।" કલમ જાત મગધ વગેરેમાં જ થાય છે અને આને જ કાશ્મીરમાં महातण्डुल તરીકે ઓળખવામાં આવે છે. (स एव महातण्डुल इति काश्मीरेषु). મહાતંડુલથી જો અરુણદત્ત મહાશાલી માનતા હોય તો એમ માનવું રહ્યું કે મહાશાલી જાત જેવી જ કલમની જાત છે અને તે કાશ્મીરમાં પણ થતી હતી. પરંતુ અરુણદત્તનું આ કથન વિશ્વસનીય જણાતું નથી, કારણ હેમાદ્રિ જે અરુણદત્તના લઘુ સમકાલીન (Junior Contemporary) ગણાય છે તે તો સ્પષ્ટ જ કહે છે કે સ્વક્ષેત્રમાં થતા મહાશાલીથી સ્વક્ષેત્રજ કલમ ઊતરતી કોટીની જ છે. હેમાદ્રિ (ઈ. સ. ૧૨૬૦) દેવગિરિ (દૌલતાબાદ)ના યાદવવંશના રાજાના દિવાન હતા. એટલે ૧૩મી સદીના ઉત્તરાર્ધમાં દક્ષિણ ભારતના વૈદ્યોમાં कलम અને महाशाली વચ્ચેનો તફાવત ચરક સુશ્રુતને મળતો જ હતો.

ચરકને વાગ્ભટના મત મુજબ રક્તશાલિ, મહાશાલિ, કલમ એ ક્રમ છે. સુશ્રુતના ક્રમમાં મહાશાલી ઘણી જાતો પછી મૂકવામાં આવેલ છે એ જરા વિચિત્ર છે[1]. ભેલસંહિતા

1 "लोहितशालि कलम कर्दमक पाण्डुक सुगन्धक शकुनाहत पुष्पाण्डक पुण्डरीक **महाशाली** शीतभीरुक रोध्रपुष्पक......शाल्यः (सू. अ. ४६)

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(કલકત્તા યુનિવર્સિટી ૧૯૨૧)માં दीर्घशूक પછીથી महावालि છે. આ અશુદ્ધિ છે. महाशाली જ જોઈએ. પરંતુ મહાશાલીને દીર્ઘશૂક પછી સ્થાન આપ્યું છે એ જોતાં અગ્નિવેશના સમકાલીન ભેલમાં મહાશાલીનું ઉચ્ચ સ્થાન જણાતું નથી; ભેલે શાલિની જાતો ચરક સુશ્રુત પેઠે આપી નથી એ પણ ધ્યાનાર્હ છે.

ભેલે શાલિઓનો વિપાક કટુ ગણાવ્યો છે. ચરકે મધુર વિપાક ગણાવ્યો છે. ચરકે શાલિ ષષ્ટિક વગેરેને 'પ્રકૃતિલઘુ' ગણ્યાં છે. (સૂત્ર. ૬). સુશ્રુતે શાલિને लघुपाकाः પચવામાં હલકા ગણાવ્યા છે. આ लघुपाक ને લઈને જ ભેલે कटुविपाक કહ્યો છે ? આનો જવાબ ચક્રપાણિએ સુશ્રુત ઉપરની ભાનુમતી વ્યાખ્યામાં આપ્યો છે न तु लघुपाकत्वेन कटुपाकत्वं. લઘુપાકનો અર્થ કટુવિપાક એવો કરવો યોગ્ય જ નથી. ચરકસંહિતા (અગ્નિવેશતંત્ર) અને ભેલસંહિતાનો કાલ જો એક જ ગણીએ તો બન્ને સમકાલીનોના મતોમાં આટલું પાર્થક્ય વિચારણીય ઠરે છે.

અરુણદત્તે सुगन्धिक શાલિ સંબંધી કહ્યું છે કે "આ સુગંધિ શાલિની જાત જાલંધર અને મગધ વગેરેમાં સુપ્રસિદ્ધ છે. આ જ જાત માલવા અને બંગાળમાં देवशालि નામે પ્રસિદ્ધ છે." મહાશાલીથી सुगन्धिक જુદી જાત છે. મહાશાલિમાં સુગંધ છે કે નહીં તે વિષે કંઈ માહિતી મળતી નથી. ચરક અને સુશ્રુતે महाशाली અને कलमनो જે સ્પષ્ટ ભેદ દર્શાવ્યો છે તે બન્ને વાગ્ભટના વખતમાં ભુંસાઈ ગયો લાગે છે. બન્ને વાગ્ભટો कलमने જ મહાશાલિ માને છે–"महान् स कलमः". આ જ પ્રમાણે શાલિની કેટલીક જાતોના ભેદ પણ ભુંસાઈ જવાનો સંભવ છે. सुगन्धिकतुं પણ આમ જ સમજવું રહ્યું.

નવાઈની વાત તો એ છે કે સંસ્કૃત સાહિત્યમાં महाशाली જેવી ઉત્કૃષ્ટ જાતનો કોઈએ ઉલ્લેખ જ નથી કર્યો જ્યારે कलमनो ઉલ્લેખ અનેક કવિઓએ ખૂબ કર્યો છે. આ સૂચવે છે કે મહાશાલી જાત તે વખતમાં કલમ સાથે મળી ગઈ હતી અથવા તો ખેતીથી એટલો સુધારો થયો હશે કે મહાશાલિના તમામ ગુણો કલમમાં આવી ગયા હશે. રઘુવંશ (સર્ગ ૪, શ્લો૦–૩૭)માં कलमनो નીચેનો શ્લોક જોવા જેવો છે;

आपादपद्मप्रणता कलमा इव ते रघुम् ।
फलैः संवर्धयामासुः उत्खातप्रतिरोपिताः ॥

આ શ્લોકનું શ્રી. એમ. આર. કાલેએ અંગ્રેજી ભાષાન્તર આ પ્રમાણે આપ્યું છે "The paddy flourished in water and so did the Vangas who were great navigators (नौसाधनाः) and Raghu attacked them at a time when the paddies were probably bent low on account of the weight of corn."

ડાંગરના ધરુને ઉખાડીને બીજી જગાએ (ક્યારડામાં)[૧] રોપવામાં આવે છે. આવી રીતે બે ત્રણ વખત ઉખાડી ઉખાડીને રોપેલી ડાંગર પચવામાં બહુ હલકી ગણાય છે. સુશ્રુત કહે છે "रौप्यातिरौप्याः लघवः शीघ्रपाका गुणोत्तराः ।" (સૂ. ૪૬–૧૮). સુશ્રુતના આ કથનનું ઉપરનો શ્લોક સ્મરણ કરાવે છે,

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कैदाराः मधुरा वृष्या वल्याः पित्तनिबर्हणाः । ईषत्कषायाल्पमला गुरवः कफशुक्रलाः ।

હેમાદ્રિએ પણ આ ભેલના મતનો વિરોધ કર્યો છે. "पाको रसविशेषः । रसास्तु एकस्मिन् द्रव्ये बहवोऽनुभूयन्ते ।" અર્થાત્ કટુવિપાક હેમાદ્રિને માન્ય નથી. કૌટિલ્યના અર્થશાસ્ત્રમાં કહ્યું છે કે શાલિ અને વ્રીહિ બન્ને ચોમાસાની શરૂઆતમાં રોપવામાં આવે છે. આપ્ટે ડીક્ષનેરીમાં **કલમ** માટે કહે છે કે—"મે જૂનમાં વાવેલા અને ડીસેમ્બર-જાન્યુઆરીમાં પાકતા ચોખા". ખરી રીતે તો વરસાદ પડી ગયા પછી ડાંગર વવાય છે. ૧

કૌટિલ્યના અર્થશાસ્ત્રમાં એક નવી જ વાત કહી છે. "આર્યના એક ટંકના ભોજનમાં એક પ્રસ્થ ચોખા (પ્રસ્થ એટલે ૬૪ તોલા), ¼ પ્રસ્થ દાળ (સૂપ), ઘી અથવા તેલ દાળના ચોથા ભાગનું (એટલે કે ૪ તોલા) હોવું જોઈએ." કૂતરાને રોજ ૧ પ્રસ્થ જેટલો રાંધેલો ભાત આપવો જોઈએ. રાંધવાથી વ્રીહિ ચાર ગણી વધે છે (કદમાં કે જનમાં ?). જ્યારે શાલી પાંચ ગણી વધે છે. શાલી અને વ્રીહિ ઉત્તમ ઘોડાઓ અને હાથીઓને આપવી જોઈએ."

આયુર્વેદના ગ્રંથોમાં શાલિની અનેક જાતો આપેલી છે. એની શોધ કરવી આજે નિરર્થક છે કારણ આજે તો હજારો જાતો ડાંગરની થઈ છે. છતાંય 'મહાશાલી' પેઠે કોઈ પ્રાચીન જાતનો પત્તો મળી પણ જાય ખરો.૨

ઘઉં

નામો–गोधूम, सुमनः (सं); ઘઉં (ગૂ); ગેહૂં (હિં); ગમ (બં); ગહૂં (મ); ગોધી (ક); ગોદુમેલુ (તે); ગોધી (કર્ણાટકી); ગંદુમ (ફા૦); ગૌદુમૈ (તા.) વ્હીટ wheat (અં); Triticum sativum ટ્રિટિકમ સૅટાયવમ્ (લૅ૦). કુટુંબ Graminaceal.

નિરુક્તિ–गोधूम–गुध्यति श्रेष्ठान् गुणान्, गुध्यते वा सर्वैः लोकैश्च, 'गुध परिवेष्टने' । જે શ્રેષ્ઠ ગુણોને ધારણ કરે છે અને સર્વ લોકો જેને ખાવાની ઈચ્છા રાખે છે તેથી. **सुमनः** सुष्ठु मन्यते इति । જે ધાન્યમાં શ્રેષ્ઠ મનાય છે.

જાતો–गोधूमः स्यात् त्रिविधः । **महागोधूम** इत्याख्यः पश्चात् देशात् समागतः । **मधूली** तु ततः किञ्चिदल्पा सा मध्यदेशजा । निःशूको दीर्घगोधूमः **क्वचिन्नन्दीमुखाभिधः** । અર્થાત્ ૧ મહાગોધૂમ ૨ મધૂલી ૩ દીર્ઘગોધૂમ (નન્દીમુખી). આવી ઘઉંની ત્રણ જાતો દર્શાવવામાં આવી છે.

૧ મહાગોધૂમ–પશ્ચિમના દેશો (પંજાબ આદિ)થી આવે છે. (પંજાબી ઘઉં).

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૧ व्रीहयः शारदाः । ચરક ટીકાકાર ચક્રપાણિદત્ત કહે છે કે શરદમાં પાકનાર ચોખા એ વ્રીહિ છે. હેમંતમાં પાકનાર એ શાલિ અને ષષ્ટિક એ ગ્રીષ્મમાં પાકનારી છે. હેમન્તમાં પાકનાર ચોખા પૌષ્ટિક બલ્ય ગણાય છે. શરદમાં પાકનાર વ્રીહિ પિત્તકર મનાય છે. ષષ્ટિક (સાઠી) ગ્રીષ્મમાં પાકતી વાતકર મનાય છે.

૨ **The Mahāsāli Variety of Rice in Magadha** (between A. D. 600 and 1100) by P. K. Gode, Curator, Bhandarkar Oriental Research Institute.

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૨ **મધૂલી**[1]-મહાગોધૂમ કરતાં સ્હેજ નાના દાણાવાળી હોય છે અને તે મધ્યદેશમાં થાય છે. (માળવી ઘઉં, ખંડવા ઘઉં).

૩ **દીર્ઘગોધૂમ**-શૂકરહિત-સુકળાં વગરના હોય છે. આને જ કેટલીક જગોએ નન્દીમુખી પણ કહે છે. (ભાવમિશ્ર)

રસ મધુર. વીર્ય શીત. વિપાક મધુર. દોષઘ્નતા વાતપિત્ત.

ગુણાઃ--सन्धानकृत् वातहरो गोधूमः स्वादुशीतलः ।
जीवनो बृंहणो वृष्यः स्निग्धः स्थैर्यकरो गुरुः ॥
नान्दीमुखी मधूली च मधुरस्निग्धशीतले । (चरक.)
गोधूम उक्तो मधुरो गुरुश्च बल्यः स्थिरः शुक्ररुचिप्रदश्च ।
स्निग्धोऽतिशीतोऽनिलपित्तहन्ता सन्धानकृत् श्लेष्महरः सरश्च । (सुश्रुत.)
कफप्रदो नवीनो न तु पुराणः ।

ઘઉં સન્ધાનકર અર્થાત્ ભાંગેલા હાડકાને તેમ જ ક્ષત વગેરે કેવીટીઝને સાંધનાર છે, વાતહર છે, મધુર અને શીત છે. જીવન, બૃંહણ, વૃષ્ય, સ્નિગ્ધ, સ્થૈર્યકૃત્, ગુરુ છે. ઘઉં વાતપિત્તને હરનાર છે, શુક્રવૃદ્ધિકર છે, અતિ શીત છે, શ્લેષ્મહર અને સર છે.

નવા ઘઉં કફ કરનાર છે, એક વર્ષના જૂના ઘઉં કફકર નથી. મધૂલી અને નન્દીમુખી પણ મધુર, લઘુ, શીતલ, સ્નિગ્ધ, પિત્તઘ્ન, શુક્લ, બૃંહણ, બધાને પથ્ય છે.

નન્દીમુખીના ગુણ મધૂલી સમાન જ છે.

રસાયન : ઘઉં અન્નનો રાજા છે. સદા પથ્ય છે. એનું પ્રોટીન ઉત્તમ પ્રકારનું છે અને એ પ્રોટીન-ગ્લુટેનટને લઈને જ એ ફૂલે છે એટલે પાંઉ બિસ્કિટ, ફૂલકા, રોટલી, પૂરી વગેરે ઘઉંનાં સારાં થાય છે. બીજા ધાન્યોનાં પાંઉ રોટી બની શકતાં નથી જ. કયા ખેતરમાં, કઈ ભૂમિમાં, કયા પ્રદેશમાં ઘઉં પાક્યા છે તે ઉપર એના કસનો આધાર છે. ગાયભેંસનું ખાતર આપેલા ક્યારડામાં થએલા ઘઉં ખાવામાં ઉત્તમ છે. ખાતર વગરના ખેતરમાં થતા ઘઉંમાં પ્રોટીન સારા પ્રમાણમાં નથી હોતું. ઘઉંમાં 'સોડિયમ્'નું પ્રમાણ ચોખા કરતાં વધુ છે એટલે સોજામાં ઘઉં ન આપતાં ચોખા આપવા સારા. બાજરી આ બન્નેની વચમાં આવે છે.

વક્તવ્ય : ઋગ્વેદમાં 'ગોધૂમ' નથી, યવ ના ઉલ્લેખો છે. વિદ્વાનો આથી માને છે કે જવ આપણા દેસનું અસલ ધાન્ય છે જ્યારે ઘઉં તો પાછળથી આવ્યા લાગે છે. ડી. કેન્ડોલ માને છે કે પ્રાગૈતિહાસિક કાળથી મેસોપોટેમિયામાં ઘઉંનું વાવેતર ચાલી આવતું હતું. ડૉ. કે. પી. જયસ્વાલ માને છે કે ઘઉં આપણા દેશમાં ઈરાનથી આવ્યા છે. ઘઉં

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१ क्षुद्रो मधूली तु पिशितिका । नन्दीमुखोऽल्पगोधूम लोके सा पिसोकोच्यते ॥ (निघण्टुशेषटीका.)
મધૂલીને **પિસીકા** કહેવામાં આવે છે.
"पुराणयव गोधूम क्षौद्रजाङ्गलशूलभुग्" (भा. प्र.)
मधूली शीतला स्निग्धा पित्तघ्नी मधुरा लघुः ।
शुक्रला बृंहणी पथ्या तद्वन्नन्दीमुखः स्मृतः ॥ (भा. प्र.)

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માટે પર્શયિન શબ્દ 'Gandum' છે અને સંસ્કૃત શબ્દ गोधूम આ ઉપરથી પડયો છે. સિલ્વન લેવી જણાવે છે કે જ્યારે આર્યો આ દેશમાં આવ્યા ત્યારે તેમને ઘઉંની માહિતી હતી જ-સૂત્રોમાં રોજના અર્ઘ્યમાં ચોખા અને જવનો ઉલ્લેખ છે. ઘઉંનો નથી. *

[1]ચરકાચાર્યે રોજ ખાવા જેવાં આહાર દ્રવ્યો ગણાવ્યાં છે. એમાં પષ્ટિક, રક્તશાલિ, મગ,જવ, આંબળાં, સિંધવ આન્તરીક્ષ જલ, ગાયનુ દૂધ અને ઘી, જાંગલ માંસ અને મધ છે આમાં ઘઉં નથી. એથી એમ માની શકાય કે ચરકે ઘઉંનું સ્થાન ગૌણ ગણ્યું છે અથવા તો અગ્નિવેશના વખતમાં (ઈ. સ. પૂ. છઠ્ઠો સૈકો) આપણા દેશમાં ઘઉં ખાવાનો ચાલ નહિ હોય યા એ મ્લેચ્છ દેશમાંથી આવ્યો હોવાથી આર્યોએ એને અભક્ષ્ય તો નહિ પરંતુ પવિત્ર માન્યો નહિ હોય. આમ તો ચરકમાં ઘઉંના ગુણો આપેલા છે જ. વાગ્ભટ વગેરે પાછલા ગ્રન્થકારોએ ઉપલી યાદીમાં ઘઉં, પટોલ, દાડિમ વગેરે ઉમેર્યાં છે ખરાં. ચરકના उपकल्पनीय अध्याय (સૂત્રસ્થાન-અ. ૧૫) માં હોસ્પિટલમાં જે અનાજ રાખવાનું કહ્યું છે તે યાદીમાં ઘઉં નથી એ પણ સૂચક છે. સંભવ છે વૈદ્યકીય દૃષ્ટિએ જવ વગેરે કરતાં ઘઉં તેમાં રહેલ મીઠા (સોડિયમ્) ના વધુ પ્રમાણથી દરદીઓ માટે સારો ખોરાક ગણવામાં આવતો ન પણ હોય.

સુશ્રુતે પણ શાલિધાન્ય, કુધાન્ય, વૈદલ (કઠોળ) આ ત્રણ ગણાવ્યા પછી જવ અને ઘઉંને ગણાવ્યા છે. જવના ગુણોનું કીર્તન અને ઘઉંના ગુણો બન્ને જોતાં જવ કરતાં ઘઉં ઊતરતી કોટિના ગણવામાં આવ્યા છે. ભાવમિશ્રે (૧૬મો સૈકો) ઘઉંનું નામ 'म्लेच्छ-भोजनम्' આપ્યું છે. મ્લેચ્છ દ્વારા આપણા દેશમાં આ ધાન્ય આવેલું હોવાથી આવુ નામ પાડવામાં આવ્યું હોય.

मधूली અને नन्दीमुख આ બન્ને ઘઉંની જાતો છે. સુશ્રુત ઉપરની ભાનુ વ્યાખ્યા કહે છે તેમ અન્ય તંત્રોમાં નન્દીમુખી યવના ભેદ તરીકે જ્યારે मधूली ઘઉંના ભેદ તરીકે શુકધાન્યમાં વર્ણવાયેલાં છે.[2] સુશ્રુતે આ બન્નેને कुधान्यમાં રાખ્યાં છે (સૂ. ૪૫-૨૧) જ્યારે ચરકે ઘઉં-માં જ આ બન્નેને અંતર્ગત કર્યાં છે.

'निघण्टुशेष' ના ટીકાકારે કહ્યું છે. કે मधूली तु पिशीतिका नन्दीमुखोऽल्पगोधूमो लोके सा पीसिकोच्यते । [3] पिशीतिका અને पीसिकर આ બન્ને નામ કોઈ બીજી ભાષાનાં લાગે છે.

ચરકે ઘઉંને वृष्य જ્યારે સુશ્રુતે शुक्रप्रद કહ્યો છે. વાજીકરણનાં જ આ બન્ને સ્વરૂપો છે. વૃષ્ય એટલે વાજીકરણ તો ખરું જ પણ તે वीर्यप्रवर्तक અથવા वीर्यरेचक છે, જ્યારે શુક્રપ્રદ એટલે वीर्यजनक[4]. આ જોતાં ચરક-સુશ્રુતના અભિપ્રાય પ્રમાણે ઘઉં વીર્ય-

* 'ફૂડ્ઝ એન્ડ ડ્રીંક્સ ઈન એન્સ્યંટ ઈણ્ડિયા' ઓમપ્રકાશ-૧૯૬૧.

૧ ચરક સંહિતા (સૂત્ર. ૫-૧૨).

૨ નન્દીમુખીને 'यविका' અને मधूली ને 'गोधूमभेद' તરીકે બતાવેલી છે. સુશ્રુત. સૂત્ર. ૪૬-૪૭ ની ટીકામાં ચ. ૬.

૩ નિઘણ્ટુશેષ. ધાન્યકાણ્ડમાં.

૪ આયુર્વેદ વાજીકરણ ૩ જાતનાં ગણાવે છે. (૧) જનક (૨) પ્રવર્તક (૩) જનક-પ્રવર્તક. ઘઉં આ ત્રીજી કોટિમાં આવે છે.

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રેચક તેમ વીર્યજનક બન્ને ગુણો ધરાવે છે. આ બે શક્તિઓ બતાવી ઘઉંમાં બીજાં ધાન્યો કરતાં અદ્દભુત ગુણો છે એ દર્શાવી ઘઉંની પ્રાણપ્રતિષ્ઠા કરી છે એમ કહેવામાં અતિશયોક્તિ તો નથી જ. આધુનિક પરિભાષામાં કહીએ તો ઘઉંમાં ઉત્તમ નત્રિલ (પ્રોટીન) છે, વિટામિનો છે, અગત્યના ખનિજ ક્ષારો છે અને એથી ખાદ્ય પદાર્થોમાં એ પોતાનું સર્વોચ્ચ સ્થાન સાચવી શકે છે.

શિવદત્ત કહે છે કે સ્વાદ, શીત, સ્નિગ્ધ ગુણોને લઈને ઘઉંને કફકર ગણવો જોઈએ. અને એથી જ સુશ્રુતે ઘઉં 'કફકર' છે એવું સ્પષ્ટ વિધાન કર્યું છે. બીજા કહે છે કે વસંત ઋતુના વર્ણનમાં યવ–ઘઉંનું ભોજન કરવાનું વિધાન છે એટલે ઘઉં જો કફકર હોત તો વસંતઋતુમાં તે ખાવાની સલાહ ન જ આપી હોત. આથી સુશ્રુતે 'કફકર'ની જગોએ 'શોથકર' (સોજો જન્માવનાર) પાઠ રાખ્યો છે. પરન્તુ એ બરાબર નથી. ઘઉં કફકર છે એ ચોક્કસ છે પરન્તુ વસંત ઋતુમાં, આદાનકાલના મધ્યભાગમાં, વાતપિત્તાનુબન્ધવશાત્ સ્નિગ્ધ-શીત એવા ઘઉંનો ઉપયોગ વિરોધી ગણાતો નથી જ. અર્થાત્ અહીં ઘઉં પુરાણા લેવાના છે અને જૂના ઘઉં કફકર નથી જ.

મધુર દ્રવ્ય મોટે ભાગે શ્લેષ્મલ–કફકર છે પરન્તુ આમાં જૂના જવ, ચોખા(શાલિ), મગ, ઘઉં, મધ, સાકર અને જાંગલ માંસ–આ બધાં મધુર હોવા છતાંય તે કફકર નથી. આ અપવાદ ધ્યાનમાં રાખવા જેવો છે. આથી વસંતની ચર્ચામાં ઘઉં ખાવાનું કહ્યું છે.

બીજા કેટલાક એમ કહે છે કે આદાનકાલના મધ્યભાગમાં અર્થાત્ વસંતઋતુમાં ચંદન અને અગુરુના લેપો લગાવવાનું વિધાન છે. એમાં ચંદન શીત છે જ્યારે અગુરુ (અગર) ઉષ્ણ છે. અને આ છતાંય વસંતમાં ચંદનાગુરુના લેપો લગાવવાનું વિધાન છે. આ જ મુજબ જવ અને ઘઉં ખાવાનું વસંતમાં વિધાન છે કારણ કે તે એક બીજાના મારક છે અને બન્નેના ભેગા ગુણો વાતપિત્તપ્રત્યનીક છે અને એથી જવ અને ઘઉં બન્નેનો સાથે ઉલ્લેખ. બન્ને સાથે ખાવાનાં હોઇ, ઘઉં કફકર રહેતા નથી એવી શિવદાસ સેનની માન્યતા છે.[1]

મારા એક મિત્ર મારું ધ્યાન ખેંચતાં કહે છે કે ऋग्वेदમાં ઘઉં નથી પરન્તુ यजुर्वेदમાં છે અને ઉલ્લેખ આપે છે : 'व्रीहयश्च मे माषाश्च मे तिलाश्च मे प्रियंगवश्च मे अणवश्च मे श्यामाकाश्च मे नीवाराश्च मे गोधूमाश्च मे मसूराश्च मे यज्ञेन कल्पताम् ।'[2]

[શુક્લ યજુર્વેદ વાજસનેયિ માધ્યન્દિન સંહિતા. અધ્યાય–૧૮ મંત્ર ૧૨.]

જવ

નામો – यव, कंचुकिन्, हयप्रिय, तीक्ष्णशूक (सं); જવ (ગૂ૦), સાતુ (મ.); જવ, જૌ (હિં.); યવધાન્ય (તે); જવ (ફા) Barley બાર્લી (અં); Hordeum vulgare હોર્ડિઅમ્ વલ્ગેર (લે).

૧ द्रव्यगुणમાં शिवदाससेनः
૨ 'प्रियंगु = કાંગ; अणु = ચીનો; श्यामाक = સામો નીવાર–નમારના ચોખા.

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નિરુક્તિ – યવ–યૌતિ શીતં શૂકં, યૂયતે વા શીતેન શૂકેન 'યુ મિશ્રણે'. તેને તીક્ષ્ણ અણી હોય છે; તેથી યવ. શૂકવર્ગમાં–શૂકધાન્યમાં જવનો સમાવેશ થએલો છે.

ગુણ – જવ કષાય, મધુર, શીત, પ્રમેહહર, તિક્ત, કફહર છે. ફોલેલા–શૂક સિવાયના –જવમાંથી બનેલો મંડ(સૂપ) બલપ્રદ, વૃષ્ય, પુરુષોને બહુવીર્ય અને પુષ્ટિ આપનાર છે. (રા. નિ)૧

જવ રસમાં કષાય અને મધુર છે. તે શીતવીર્ય છે. તે વિપાકમાં કટુ છે, કફપિત્તહર છે. વ્રણમાં તલના જેવો જ તે ગુણકારક છે. તે પેસાબને રોકનાર છે (કમ કરનાર છે), ઝાડો વધુ સાફ લાવનાર છે. તે શરીરમાં સ્થિરતા જન્માવનાર, જઠરાગ્નિવર્ધક છે, તે મેધા, સ્વર અને વર્ણને વધારનાર છે. તે પિચ્છિલ છે. સ્થૂલ અને લેખન છે. મેદાવૃત વાયુમાં તે હિતકર, તૃષ્ણાઘ્ન, અતિરૂક્ષ, રક્ત અને પિત્તના વિકારોનું પ્રસાદન કરનાર છે (સુશ્રુત)[२]. અતિયવ [निःशूककृष्णारुणयवाः (ભાનુ૦ વ્યાખ્યા)] જવથી ગુણમાં ઉતરતો છે. જવ શીત, લઘુ, મધુર, વધુ પડતો ઝાડો લાવનાર તેમજ પેટમાં વાયુ કરનાર, સ્થૈર્યકર, સ્હેજ કષાયરસયુક્ત, બલ્ય, કફના વિકારોને હરનાર છે. (ચરક)[૩].

રસ કષાય, મધુર. **વીર્ય** શીત. **વિપાક** કટુ.

દોષઘ્નતા – કફપિત્ત.

ઉત્પત્તિ – રશિયા, અમેરિકા, કેનેડા, ચીન અને ભારત—આટલા દેશોમાં જવનું વાવેતર ખૂબ થાય છે. હિમાલયમાં ૧૪૦૦૦ ફીટની ઊંચાઈએ જવ થાય છે. ભારતમાં વધુ જવ ઉત્પન્ન કરનાર પ્રાંતો અનુક્રમે ઉત્તરપ્રદેશ, રાજસ્થાન, બિહાર, પંજાબ અને મધ્ય-પ્રદેશ છે. આ પછી પશ્ચિમ બંગાલ, હિમાલય પ્રદેશ, જમ્મુ, કાશ્મીર અને મુંબઇ આવે છે. ભારતમાં ૮૦ લાખ એકર જમીનમાં જવનું વાવેતર થાય છે.

રસાયણ – જવમાં ચાર જાતનાં પ્રોટીન છે. (૧) **આલ્બ્યુમીન** (૨) **ગ્લોબ્યુલીન** (૩) **હોર્ડીન** (૪) અને **હોર્ડેનીન** છે. કુલ પ્રોટીન ૧૦–૭૫ ટકા જેટલું છે. આ પ્રોટીનોનું જૈવિક મૂલ્ય ૬૪–૬૭ છે. જવના પ્રોટીનમાં રહેલાં એમીનો એસિડોમાં આર્જીનીન ૪·૫, હિસ્ટિડિન ૧·૮, લાઈસીન ૨·૪, ટ્રિપ્ટોફન ૧·૧, લ્યુસીન ૫·૫, આઈ-સોલ્યુસીન ૩·૮, વેલિન ૫·૧, છે. જવમાં દર ૧૦૦ ગ્રામે વિટામિન 'એ' ૭૧ ઇંટરન્યુ છે, થિયામિન ૫૦૦–૬૫૦, રિબોફ્લેવીન ૯૦–૧૪૦, નિયાસિન ૭ મિ. ગ્રા.; ચોલાઈન ૯

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१ यवः कषायो मधुरो हिमश्च प्रमेहजित्तिक्तकफापहारकः ।
अशूकमंडस्तु यवो बलप्रदो वृष्यश्च नृणां बहुवीर्यपुष्टिदः ॥ (रा. नि.)

२ यवः कषायो मधुरो हिमश्च, कटुर्विपाके कफपित्तहारी ।
व्रणेषु पथ्यः तिलवच्च नित्यं प्रबद्धमूत्रो बहुवातवर्चाः ॥ ४१
स्थैर्याग्निमेधास्वरवर्णकृच्च सपिच्छिलः स्थूलविलेखनश्च ।
मेदोमरुत्तृड्हरणोऽतिरूक्षः प्रसादनः शोणितपित्तयोश्च ॥ ४२
एभिर्गुणैर्हीनतरैस्तु किंचिद्वद्याद्यवेभ्योऽतियवानशेषैः । (सुश्रुत सू. ४६)

३ रूक्षः शीतोऽगुरुः स्वादुः बहुवातशकृद्यवः ।
स्थैर्यकृत्सकषायस्तु बल्यः श्लेष्मविकारनुत् ॥ (चरक सू. २७)

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મિ. ગ્રા., પેન્ટોથિનિક એસિડ ૩૯૫–૨૦; ફોલિક એસિડ, વિટામિન 'ડી', વિટામિન 'ઈ', ૧–૭–૨–૧ મિ. ગ્રા. છે. જવમાં ઘણા પાચકરસો (એન્ઝાઈમ્સ) છે.

મૉલ્ટ – ફણગા ફુટાવેલાં ધાન્યોમાંથી મૉલ્ટ બનાવાય છે. જવ, ઘઉં, ઓટ, રાગી (નાગલી) અને જુવાર—આટલાં ધાન્યોના મૉલ્ટ બનાવી શકાય છે. અંગ્રેજીમાં **મૉલ્ટથી** મોટે ભાગે જવમાંથી બનાવેલો મૉલ્ટ જ ઓળખાય છે. આ મૉલ્ટ બીયર બનાવવામાં, વ્હીસ્કી બનાવવામાં, દવા બનાવવામાં, બાળકોના ખોરાકોમાં, નાસ્તાની બનાવટોમાં, દૂધની બનાવટોમાં, પાંવરોટી બનાવવામાં, કેન્ડીઝ બનાવવામાં વપરાય છે. આ મૉલ્ટનો એક્ષ્ટ્રેક્ટ બનાવવામાં આવે છે જેમાં પોષક અને સારક શક્તિ સારી પેઠે છે. દવાઓમાં મૉલ્ટ એક્ષ્ટ્રેક્ટ બહુ વપરાય છે. ફોલેલા જવ **'પર્લ બાર્લી'** નામે વેચાય છે. પર્લબાર્લીમાં વિટામિનો અને ખનિજ ક્ષારો સારા પ્રમાણમાં રહે છે. પર્લબાર્લીમાંથી બનાવેલો જવનો લોટ ઊંચી જાતનો ગણાય છે. ઘઉંના લોટમાં આ લોટ ઉમેરીને વાપરી શકાય.

મનુષ્યોના ખોરાકમાં, પશુના ચારામાં, મૉલ્ટ અને દારૂ બનાવવામાં તેમજ પર્લ બાર્લી વગેરેમાં જવનો ઉપયોગ થાય છે. જવનો લોટ ઘઉંની પેઠે ખવાય છે. પરંતુ જવનો લોટ એકલો ભવલ્લે જ ખવાય છે. ઘઉં કે ચણાના લોટ ભેગો જવનો લોટ વપરાય છે. ચપાટી બનાવવામાં ઘઉંમાં ૧૫ થી ૨૫ ટકા જવનો લોટ ઉમેરી શકાય.

સાથવો—હિંદમાં જવનો વધુ ઉપયોગ સત્તુ (सक्तु(सं)) બનાવવામાં થાય છે. યુ. પી., પંજાબ અને રાજસ્થાનમાં સત્તુને પાણીમાં મેળવી શીતપેય તરીકે પીવાય છે. યુ. પી, બિહાર, મધ્યદેશમાં ગરીબ લોકોનો જવ મુખ્ય ખોરાક છે. સત્તુ જવને સેકી, તેનો લોટ બનાવી, સ્હેજ મીઠું નાખી, બનાવવામાં આવે છે. ચણાની દાળને સેકી નાખી તેનો લોટ પણ મેળવવામાં આવે છે. મરચું વગેરે નાંખવું હોય તો નાખી શકાય છે. સત્તુ પાણીમાં ડોઈને પીવાનો હોય છે. દાંતથી ચાવીને એ ખવાતો નથી. આયુર્વેદમાં સક્તુને સદ્યઃ બલકર માન્યો છે. મલ્ટી વિટામિન ફુડ (M.V.F.) બનાવવા કરતાં સક્તુ ગરીબોને વધુ પોષાય એમ છે. પર્લ બાર્લીનું પાણી (બાર્લી વૉટર) દવા તરીકે વપરાય છે. જવનો ક્વાથ કરી એ પાણી લિંબુનો રસ અને સાકર વા ગ્લુકોઝ નાખીને પીવાથી સુંદર પોષક પીણું બને છે. પેસાબ કમી થતો હોય, બળતરા બળતી હોય, સોની, જલોદર વગેરે રોગો થયા હોય તો બાર્લી વૉટર બહુ સારું ઉપયોગી છે. ઘઉંના લોટમાં ૧૦ થી ૧૫ ટકા જવનો લોટ મેળવી બિસ્કિટ બનાવાય છે. જવના લોટનાં પાંવ બિસ્કિટ સારાં બનતાં નથી, કારણ ઘઉંમાં જે 'પ્રોટીન–ગ્લુટેન' છે તે જવમાં મુદ્દલ નથી.

જવખાર—જવના છોડને બાળીને તેની રાખમાંથી જે ક્ષાર બનાવવામાં આવે છે એ જવખાર. દવામાં એ ખૂબ વપરાય છે. આજે બજારમાં જવખાર વેચાયછે તે બનાવટી છે, જવમાંથી કાઢેલો કુદરતી નથી. જવખારના ગુણ કુદરતી જવખારમાં જ છે–બનાવટીમાં નથી. ચરક જવખારના ગુણ આવા આપે છે–હૃદ્રોગ, પાંડુરોગ, ગ્રહણી, પ્લીહવૃદ્ધિ, આનાહ, ગલગ્રહ, કફજ કાસ અને અર્શનો નાશ કરનાર છે. (ચ. સૂ. ૨૭) જવખાર પેસાબને વધારે છે. ભોજન પહેલાં આપવાથી એ દીપન અને આમાશયની પીડાને કમી કરે છે. ભોજન પછી આપવાથી આમાશયની અમ્લતાને કમી કરે છે. અને ત્યાંના કફને છુટો પાડે છે. જવખાર કફને છુટો કરે છે, પિત્તને પાતળું બનાવી પિત્તનલિકાનો શોથ કમ કરે

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છે. આથી કમળામાં અને કલેજાના રોગોમાં જવખાર ઉપયોગી છે. જવની રાખમાં સેલિસિલિક ઍસિડ ૨૯, ફૅાસ્ફરિક ઍસિડ ૩૨૩/૪, પોટાસ ૨૨૧/૨, ચૂનો ૩૧/૪ પ્રતિશત રહેલાં છે. ફેફસાંના વિકારોમાં જવખાર કરતાં આવી રાખ વાપરવી સારી છે.

વક્તવ્ય—ઋગ્વેદમાં જવ છે, ઘઉંનો ઉલ્લેખ નથી. એટલે પ્રાચીન સમયમાં આર્યોનો ખોરાક મુખ્યત્વે જવનો હતો એમ લાગે છે. ઘઉં તો ઘણા પાછળથી આપણા દેશમાં આવ્યા છે.

ઘોડાઓને પણ અગાઉ **જવ જ** ખવડાવવામાં આવતા હતા એટલે એનું નામ हयप्रिय પડ્યું છે. ચણા પાછળથી વપરાશમાં આવ્યા છે.

આપણી સૌ પ્રથમ મીઠાઈ સંભવ છે કે अपूप હતી. આ અપૂપ (પુડા) જવમાંથી બનતા હતા. ('यवमयमपूपः') મીઠાઈ તરીકે એમાં મધ મીલાવવામાં આવતું હતું.

આયુર્વેદમાં જવનો સાથવો– सक्तु–બહુ જ વપરાયો છે. મધુપ્રમેહના દરદીઓને તો જવમય થઈ જવાનો આદેશ છે. અર્થાત્ જવનો લોટ, તેની પુરી, ભાખરી, સાથવો, બાર્લી વૉટર–વગેરે છૂટથી વાપરવા કહ્યું છે.[1]

ચરકે શ્રમહર, છર્દિનિગ્રહણ, અને સ્વેદોપગ દશિમાનિમાં જવનો ઉપયોગ કર્યો છે. કાસમાં અગસ્ત્ય હરીતકી, હરીતકી લેહ, રાસ્નાઘૃત જેવી બનાવટોમાં જવનું મોટું પ્રમાણ આવેલું છે. શ્વાસમાં જવનો ધૂમાડો લેવાનું ચરક કહે છે.[2] જવ બલ્ય છે. શિવદાસસેન કહે છે કે અહીં બલ્યત્વ સ્રોતોવિશુદ્ધિકરત્વથી છે, એથી રસસંચાર (લોહીનું ફરવું) સારી રીતે થાય છે. અર્થાત્ શરીરનો ઉપચય કરીને બલ આપનાર દ્રવ્યો પેઠે જવ શરીરનું બૃંહણ નથી કરતું, પરંતુ શરીરના તમામ સ્રોતોની વિશુદ્ધિ સાધી અને તે દ્વારા સમ્યક્ રસ સંચારથી જવ શરીરને શક્તિ આપનાર બને છે.

ઝાડો વધુ પ્રમાણમાં લાવનાર જેટલાં દ્રવ્યો છે તેમાં જવ સૌથી પ્રધાન છે,[3] સારક છે. મધુમેહવાળાને, મોટે ભાગે, ઝાડાની કબજિયાત રહેતી હોય છે એટલે તેમને માટે જવ સારા છે.

"यवप्रधानस्तु भवेत्प्रमेही" (चरक)[4] મધુમેહના દરદીઓએ જવમય થઈ જવું અર્થાત્ ખાવાની અને પીવાની બધી ચીજોમાં જવ ખૂબ વાપરવા–જવનો સાથવો, જવનું પાણી, જવની રોટલી પૂરી, ભાખરી, ઘણી છૂટથી વાપરવાં.

मन्थाः कषायाः यवचूर्णलेहाः ।
प्रमेहशान्त्यै लघवश्च भक्ष्याः ॥ च. चि. ६–१८

જવના સાથવાને પાણીમાં ડોઈને પીવો એનું નામ मन्थ. જવને ઊકાળીને–ક્વાથ કરીને પીવો તેનું નામ कषाय. જવનું ચૂર્ણ, જવનું ચાટણ (અવલેહ) આ બધું–પ્રમેહની શાન્તિ માટે હિતકર છે. આ બધી જવની બનાવટો પચવામાં લઘુ છે. નીચેની બનાવટો પણ હિતકર છે :

<u>यवौदन–ઓસામણ કાઢી નાખેલો</u> જવનો ભાત.[5]

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१ 'यवप्रधानस्तु भवेत्प्रमेही' । चरक.

२ पिबेद्धूमं यवैर्वा घृतसंयुतैः । (ચ.. ચિ. ૨૧–૭૫)

३ यवाः पुरीषजननानाम् । (चरक. सूत्र. (२६)

४ च. चि. ६–२१

५ क्षुण्णंशुष्कयवानां मण्डरहित ओदनो यवौदनः । (च. द.)

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वाट्य–ઓસામણ રાખેલો જવનો ભાત એ વાટ્ય.

धाना–જવની ધાણી.

अपूप–જવના લોટના બનાવેલા પૂડા.[1]

આગળ આપણે સુશ્રુતે આપેલા જવના ગુણોમાં "मेदोमरुतत्तृड्हरणो ।" ગુણ જોઈ ગયા છીએ આનો અર્થ મેદથી આવૃત થએલ વાયુમાં યવ હિતકર છે. મેદના આવરણ સિવાયના વાયુમાં જવ રૂક્ષ, શીત, કષાય હોવાથી તેમજ એના કટુપાકથી વાત કરનાર નહિ તેમ વાત વધારનાર પણ નહી બને છે[2]. મધુમેહમાં આવો 'મેદાવૃત્ત વાયુ' હોય છે અર્થાત્ મેદ અને વાયુ બન્નેની દુષ્ટિ મધુમેહમાં હોય છે અને એથી જ મધુમેહી માટે જવ ઉત્તમ ગણ્યા છે. મધુમેહીને તરસ પણ બહુ લાગે છે. જવના ઉપયોગથી તરસ પણ ઓછી લાગે છે.

સુશ્રુતે જવને 'અતિરૂક્ષ' ગણ્યો છે, એટલે મેદસ્વી માણસનો મેદ સુકવવામાં જવ સારો ભાગ ભજવે છે.

જવ ગુણમાં બલ્ય–બલપ્રદ– ટૉનિક–છે. શિવદાસ સેન કહે છે કે અહીં જવનું બલ્યત્વ એના સ્રોતોવિશુદ્ધિકરત્વને લઈને અર્થાત્ તે થકી સમ્યક્ રસસંચારને લઇને છે, નહિ કે બીજાં દ્રવ્યો પેઠે શરીરનો ઉપચય સાધીને. જવમાં રૌક્ષ્યાદિ ધર્મને લઈને શરીરનો ઉપચય કરવાની શક્તિ જ નથી. સ્રોતોની વિશુદ્ધિ સાધી, સમ્યક્ રક્તસંચાર સાધીને જ તે બલ્ય બને છે.[3]

वेणुयव–વાંસનાં બીજ.

रूक्षो कषायानुरसो मधुरः कफपित्तहा ।

मेदक्रिमिविषघ्नश्च बल्यो वेणुयवो मतः ॥ च. सू. २७–२०

रूक्षा वेणुयवा ज्ञेया वीर्योष्णाः कटुपाकिनः ।

बद्धमूत्राः कफहराः कषाया वातकोपनाः ॥ (सु. सू. ४६–२६)

રસ-કષાય, મધુર. **વીર્ય** ઉષ્ણ. **વિપાક** કટુ.

દોષઘ્નતા–કફ.

સુશ્રુત પ્રમાણે વાંસનાં બીજ પણ મૂત્રને બાંધનાર છે એટલે મધુમેહવાળાઓ માટે સારાં છે. કષાયને લઈને વાતકર છે.

ચરકે એને મેદ, કૃમિ અને વિષને હરનાર ગણાવ્યાં છે. મેદહર હોય તે બદ્ધમૂત્ર–પ્રમેહમાં ઉપયોગી હોય જ. કૃમિ અને વિષને હરવાનો ગુણ ચરકનો ધ્યાનાર્હ છે, ચરકે આ બીજને **બલ્ય** કહ્યાં છે.

દુકાળ વખતે વાંસ ફલે છે. એમ મનાય છે. જંગલીઓ આ બીજ-વાંસનાં બીજ–ને ખાય છે. દુકાળમાં આવાં ફળો ગરીબોને ખૂબ જ કામ આવે છે–એમનું જીવનટકાવે છે.

મેદહર, કફહર, ઊષ્ણવીર્ય વાંસનાં બીજ મેદ અને કફના રોગોમાં વાપરવા જેવાં છે.

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१ स एव समण्डो निस्तुषेद्दलितानां यवानां भवति ॥ (च. द.)

२ "मेदसाऽऽवृतो मरुत् मेदोमरुत् , तं सावरणं हन्ति स्रोतःशोधकत्वात् । निरावरणे तु रूक्षशीतकषायकटुपाकैः नातिवर्धको नातिप्रत्यनीकः ॥" (डल्हण)

३ "बल्यत्वञ्च स्रोतोविशुद्धिकरत्वेन सम्यक् रससञ्चारेणेष्टं न तु देहस्य उपचयकारकत्वेन रौक्ष्यादिधर्मयोगात् यवस्य । अत एव सुश्रुते स्थूलविलेखन इत्युक्तम् ॥" (शिवदास सेन)

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कवि बंदिक

जैन हरिवंश के आद्य प्रणेता

लें० पं० अमृतलाल मोहनलाल भोजक

अब तक के उपलब्ध जैन हरिवंशकथासाहित्य में स्वतंत्र ग्रन्थ के रूप में सब से प्राचीन पुन्नाटसंघीय आचार्य श्री जिनसेन कृत 'हरिवंश' है। फिर भी इससे भी प्राचीन 'हरिवंश' नामक ग्रन्थ के आद्य प्रणेता 'वंदिक' अथवा 'बंदिक' नामक कवि होने के तीन प्रमाण उपलब्ध होते हैं। उन तीन प्रमाणों में प्रथम प्रमाण हरिवंश के आद्य प्रणेता का निर्देश करता है और द्वितीय तथा तृतीय प्रमाण क्रमशः बंदिक कवि के नाम को तथा बंदिक कवि कृत हरिवंश ग्रन्थ के अस्तित्वसमय की मर्यादा को सूचित करता है। ये तीनों प्रमाण इस प्रकार है—

प्रथम प्रमाण—दाक्षिण्यचिह्न श्री उद्द्योतनसूरिकृत कुवलयमाला कथामें पूरोगामी कवियों की नामावली में आने वाली गाथा—

बुहयणसहस्सदइयं हरिवंसुप्पत्तिकारयं पढमं।
वंदामि **वंदियं** वि हु हरिवंसं चेव विमलपयं ॥

१–मुद्रित कुवलयमाला कथा में 'हरिवंसं' के स्थान मे 'हरिवरिसं' पाठ है और उसके पाठमेद के रूप में 'हरिवंसं' पाठ टिप्पणी में दिया है। यहां 'हरिवरिसं' पाठ प्राचीनतम प्रतिका है। 'प्राचीनतम प्रतियों के सभी पाठमेद मौलिक ही होते हैं' ऐसी मान्यता का सांगत्य और असांगत्य के लिए विचार करना यह भी संशोधन का एक अंग मानना चाहिए। पूज्यपाद आगमप्रभाकर मुनिवर्य श्री पुण्यविजयजी महाराज के सहकार्यकर के रूप में लम्बे समय के कार्यकाल में अलग-अलग ग्रन्थों के पाठमेदों के परीक्षण के अन्त में यह अनुभव हुआ है कि प्राचीनतम प्रति की वाचना का प्रायः स्वीकार करना चाहिए यह निर्विवाद है फिर भी प्राचीनतम प्रति के बाद आल्पधिक समय के अन्तर में लिखाई गई प्रतियों में जहां-जहां पाठमेद आते हैं वहां वहां वे समग्र पाठमेद उन-उन प्रति के लेखक ने स्वेच्छा से बदले हैं या लेखक के अनवधान से हुए हैं ऐसा निर्णय करना उचित नहीं है, बाद के समय में लिखाई गई प्रतियों के सामने प्राचीनतम आदर्श का आधार नहीं था ऐसा विचार करना भी असंगत ही है। किसी किसी ग्रन्थ में तो यह भी मालूम हुआ है कि ग्रन्थकर्ता के द्वारा रची हुई ग्रन्थ की प्राथमिक नकल संपूर्ण संशोधित होकर तैयार होने के पूर्व ही उसकी नकलें हुई हैं और संशोधित होने के बाद भी उसकी नकलें हुई हैं। इन दोनों प्रकार की नकलों में प्रथम प्रकार की नकल की परम्परावाली प्राचीनतम प्रतियाँ मिलती हो और दूसरे प्रकार की नकल की परम्परावाली मात्र एक ही नकल (जिसका समय उन प्रतियों की तुलना में अर्वाचीन हो) मिलती हो, फिर भी उस अर्वाचीन प्रति के पाठमेदों की मौलिकता सविशेष है। लिखने का सारांश इतना ही है कि अर्वाचीन प्रतियों के सभी पाठों का सर्वथा अमौलिकत्व विचारना वह संशोधन की न्यूनता है। संदर्भ की संगति की साधक बाधकता की दृष्टि से भी पाठों का परीक्षण होना चाहिए, किं बहुना?

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[श्री सिंघी जैन ग्रन्थमाला प्रकाशित उद्द्योतनसूरिकृता कुवलयमालाकथा पृ० ३ पंक्ति २९]

अर्थात्–हजारों बुधजनों को प्रिय, प्रथम हरिवंशोत्पत्तिकारक–हरिवंशनामक ग्रन्थ के आद्य रचयिता और हरिवंश [ग्रन्थ] के निर्मल पदों की तरह जिन के पद निर्मल है, उन श्री **वंदिक–बंदिक [कवि]** को भी वन्दन करता हूँ।

हरिवंश के आद्य प्रणेता बंदिक अथवा वंदिक कवि है उसका सब से प्राचीनतम यह उल्लेख है।

कुवलयमाला के इस अवतरण के आधार से श्रद्धेय पं० श्री नाथूरामजी प्रेमी के मतानुसार मैंने भी 'हरिवंश' के आद्य प्रणेता पउमचरियं के कर्ता विमलसूरि है ऐसा विधान किया था, देखिए–प्राकृत टेक्स्ट सोसाइटी द्वारा प्रकाशित "चउप्पन्नमहापुरिसचरियं" प्रस्तावना पृ० ४६ की टिप्पणी किन्तु अब विशेष अन्वेषण के आधार से मैं अपना पूर्व का विधान बदलता हूँ। अपनी निर्णीत अथवा अनुमानित हकीकत के विरुद्ध में जब प्रामाणिक आधार मिलते हैं तब पूर्व के निर्णय को बदलने में संकोच नहीं होना चाहिए।

द्वितीय प्रमाण–"अन्यच्च, ये च पूर्वं पादलिप्त–शातवाहन–षट्कर्णक–विमलाङ्क–देवगुप्त–**बन्दिक**–प्रभञ्जन–श्रीहरिभद्रसूरिप्रभृतयो महाकवयो बभूवुः। येषामेकैकोऽपि प्रबन्धोऽद्यापि सहृदयानां चेतांस्यनुहरति। ततः कथं तेषां महाकवीनां कवित्वतत्त्वपदवीमनुभवामः," (श्री सिंघी जैन ग्रन्थमाला द्वारा प्रकाशित 'कुवलयमाला' द्वितीय भाग, में श्री रत्नप्रभसूरिविरचिता कुवलयमालाकथा पृ० २ पंक्ति १५–१७)।

इस अवतरण में **बंदिक** कवि का उल्लेख महाकविओं की श्रेणी में आया है। यद्यपि यहां **बंदिक** कवि का हरिवंश के प्रणेता के रूप में उल्लेख नहीं हुआ है। किन्तु श्री उद्द्योतनसूरिकृत कुवलयमालाकथा की संक्षिप्त रूप में रची हुई इस संस्कृत कथा में उद्द्योतनसूरिकृत कुवलयमालाकथा का अनुसरण हुआ है यह एक वास्तविकता है, अतः यहां प्रथम प्रमाण में निर्दिष्ट गाथा में आये हुए प्राकृत **वंदियं** शब्द का संस्कृत पर्याय **'वंदिक'**नामक विद्वान के रूप में स्पष्ट होता है इतना कथन पर्याप्त है।

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प्रस्तुत प्रमाण के आधार से ही पूज्य आचार्य श्री हेमसागरसूरिजी ने श्री उद्द्योतनसूरिकृत कुवलयमालाकथा के गुर्जरानुवाद में यहाँ प्रथम प्रमाण के रूप में बताई गई गाथा के अर्थ में **बंदिक** कवि को हरिवंश के आद्यप्रणेता के रूप में बताया है, (देखिए पृ० ६ तथा उसके उपोद्घात का पृ० २८ ।

श्री हेमसागरसूरिजी के इस विधान का अत्र सूचित प्राकृत और संस्कृत कुवलयमालाकथा के सम्पादक बहुमान्य विद्वान श्री ए. एन. उपाध्येजी ने प्रतिकार किया है । मुझे आशा है कि 'हरिवंश के आद्य प्रणेता बंदिक कवि है' उसके लिए यहां निम्नाङ्कित तीसरा आधार अधिक प्रमाणभूत होगा । साथ ही साथ यह भी बता देता हूँ कि नीचे तीसरे प्रमाण में बताई गई हकीकत से यह स्पष्ट हो जायगा कि दाक्षिण्यचिह्न श्री उद्द्योतनसूरि और श्री रत्नप्रभसूरि के समय में बन्दिक कवि कृत 'हरिवंश' विद्यमान होना चाहिए ।

तृतीय प्रमाण—'बृहत् टिप्पनिका' नामकी जैनग्रन्थों की सूची में **"हरिवंश चरित सं० बंदिककविकृतं पुराणभाषानिबद्धं नेम्यादिवृत्तवाच्यं ९०००"** इस तरह का उल्लेख है । देखिए—जैन कोन्फरन्स द्वारा प्रकाशित जैन ग्रन्थावली पृ० २३७ । इस पर से यह निश्चित हो जाता है कि **बंदिक** कवि ने संस्कृत भाषा में हरिवंशचरित्र रचा है और वह नौ हजार श्लोक प्रमाण का था । वि. सं. १५५६ में लीखी गई हुई 'बृहत् टिप्पनिका ' नाम की सूचि के लेखक ने उस समय में जो जो ग्रन्थ विद्यमान थे उनका उल्लेख किया है । इस सूचि को पूज्य पुरातत्त्वाचार्य मुनिजी श्री जिनविजयजी ने जैन साहित्य संशोधक (त्रैमासिक) के प्रथम भाग के दूसरे अंक के अंत में मुद्रित किया है । उसमें प्रस्तुत उल्लेख के लिए देखिए पृ० ९ क्रमाङ्क ३०० ।

'बृहत् टिप्पनिका' के प्रस्तुत उल्लेख में 'सं०' लिखा है इससे ज्ञात होता है कि सूचित हरिवंश चरित्र संस्कृत भाषा में रचा हुआ था यह स्पष्ट है । और आगे आनेवाला 'पुराणभाषानिबद्धं' शब्द का अर्थ प्राचीन भाषा में रचा हुआ ऐसा करने की अपेक्षा यह चरित्र पुराणशैलि का है यह समझना उचित लगता है ।

द्वितीय और तृतीय प्रमाण के आधार के अभाव में प्रथम प्रमाण में बताई गई गाथा में आनेवाला वंदिय शब्द का 'बंदिक' अर्थ करना प्रायः अशक्य बन जाता । इससे दूसरे और तीसरे प्रमाण का सविशेष महत्त्व है ।

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बहुश्रुत आचार्य श्री हरिभद्रसूरिजी (याकिनीमहत्तराधर्मसूनु) अपनी दशवैकालिक सूत्र की टीका में हरिवंश ग्रन्थ का उल्लेख इस प्रकार करते हैं– "खित्तावायोदाहरणं दसारा–हरिवंसरायाणो, एत्थ महई कहा जहा हरिवंसे" (श्रेष्ठि श्री देवचन्द लालभाई पुस्तकोद्धार फंड द्वारा प्रकाशित दशवैकालिकसूत्र हरिभद्रसूरिकृत विवरण सहित, पत्र ३६ की दूसरी पृष्ठिका)। आचार्य हरिभद्रसूरिने अपनी इस संस्कृत वृत्ति में प्राकृत भाषा में दिया हुआ यह पाठ स्वरचित है या ग्रन्थान्तर से लिया है यह निश्चित नहीं हो सकता। दशवैकालिक की अज्ञात कर्तृक चूर्णि जो मुद्रित हो गई है, उसमें तथा स्थविर श्री अगस्त्यसिंह गणि की दशवैकालिक चूर्णि में–जो स्वल्प समय में ही प्राकृत टेक्स्ट सोसाईटी से प्रकाशित होने जा रही है–मुझे प्रस्तुत स्थान में यह पाठ नहीं मिला। तदुपरान्त इन दोनों चूर्णि में 'हरिवंश' का ग्रन्थ के रूप में परिचय देनेवाले कोई वाक्यांश भी नहीं मिले। इन दोनो चूर्णि में हरिवंश का उल्लेख अवश्य आता है किन्तु वह राजवंश के रूप में, न कि हरिवंशग्रन्थ के रूप में।

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किरातार्जुनीय में विमर्शसन्ध्यङ्गनिरूपण

सुषमा कुलश्रेष्ठ

आचार्यों ने नाटक में पाँच सन्धियों तथा उनके अङ्गों की उपस्थिति को आवश्यक माना है। इन सन्धियों तथा उनके अङ्गों का नाट्यशास्त्रीय ग्रन्थों में अतिविस्तार से उल्लेख किया गया है। महाकाव्य का लक्षण प्रस्तुत करते समय आचार्यों ने स्पष्ट निर्देश किया है कि महाकाव्य को भी नाटक के समान पञ्चसन्धियों से समन्वित होना चाहिए।[1] इससे स्पष्ट है कि महाकाव्यों में सन्धि योजना को नाटकों की सन्धि–योजना के बराबर ही महत्त्व दिया गया है। संस्कृत के अनेक महाकाव्य भी इसके प्रमाण हैं क्योंकि उनमें सन्धियों की विधिवत् योजना हुई है। सन्धियों के सम्यक् निर्वाह के लिए यह अवश्यक है कि नाटक अथवा काव्य में आधिकारिक तथा प्रासङ्गिक वृत्त, पञ्च अर्थप्रकृतियों तथा पञ्च कार्यावस्थाओं की भी सम्यक् योजना की जाये।

एक प्रयोजन में अन्वित कथांशों के अवान्तर सम्बन्ध को सन्धि कहते हैं।[2] सन्धियों के अवान्तर विभाग ही सन्ध्यङ्ग कहलाते हैं। यह स्वाभाविक एवं निश्चित है कि जब किसी नाटक अथवा काव्य में पञ्च–सन्धियों की योजना की जायेगी तब वहाँ उन सन्धियों के अङ्गों की योजना न की जाये, यह सम्भव नहीं है। नाटक में सन्ध्यङ्ग–योजना के विषय में निर्देश नाट्यशास्त्रीय ग्रन्थों में प्राप्त होता है। यद्यपि किसी भी प्राचीन आचार्य ने महाकाव्य में सन्ध्यङ्ग–योजना के विषय में कुछ निर्देश नहीं किया है तथापि हम यह मान सकते हैं कि जब

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१. काव्यालङ्कार (भामहप्रणीत)—

सर्गबन्धो महाकाव्यं महतां च महच्च यत्।
अग्राम्यशब्दमर्थ्यञ्च सालङ्कारं सदाश्रयम्॥
मन्त्रदूतप्रयाणाजिनायकाभ्युदयैश्च यत्।
पञ्चभिः सन्धिभिर्युक्तं नातिव्याख्येयमृद्धिमत् ॥१।१९-२०

काव्यादर्श –– सर्गैरनतिविस्तीर्णैः श्रव्यवृत्तैः सुसन्धिभिः।
सर्वत्र भिन्नवृत्तान्तैरुपेतं लोकरञ्जकम् ॥१।१८-१९

काव्यालङ्कार (रुद्रटप्रणीत)–सन्धीनपि संश्लिष्टांस्तेषामन्योन्यसम्बन्धात् ॥१६।१९

ध्वन्यालोक—सन्धिसन्ध्यङ्गघटनं रसाभिव्यक्त्यपेक्षया।
न तु केवलया शास्त्रस्थितिसम्पादनेच्छया ॥३।१२

सा० द० —शृङ्गारवीरशान्तानामेकोऽङ्गी रस इष्यते।
अङ्गानि सर्वेऽपि रसाः सर्वे नाटकसन्धयः ॥६।३१७

२. अन्तरैकार्थसम्बन्धः सन्धिरेकान्वये सति ॥१।२३

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उन्हें पञ्च-सन्धियों की योजना महाकाव्य में अभीष्ट है, तब सन्ध्यङ्ग-योजना भी उनकी अभीष्ट ही होगी। हाँ, यह हो सकता है कि इसका अलग से निर्देश करना उन्होंने आवश्यक न समझा हो। साहित्यदर्पणकार विश्वनाथ ने 'सन्ध्यङ्गानि यथालाभमत्र विधेयानि'[1] कहकर स्पष्ट निर्देश किया है कि महाकाव्य में सन्ध्यङ्गों का भी यथासम्भव सन्निवेश करना चाहिये।

इस प्रकार यह सुनिश्चित है कि महाकाव्य में सन्ध्यङ्ग-निवेश की ओर भी महाकाव्य-रचयिताओं का ध्यान अवश्यमेव गया था। यही कारण है कि संस्कृत के महाकाव्यों में अनेक सन्ध्यङ्ग प्राप्त होते हैं। महाकाव्यों में सन्ध्यङ्गों के प्राप्त होने पर भी हमारे टीकाकारों ने उनकी ओर ध्यान देने की आवश्यकता ही नहीं समझी और उनकी पूर्ण उपेक्षा की। उनकी दृष्टि नाटकों में ही सन्ध्यङ्गों को खोजने में उलझी रही।

नाट्यशास्त्रीय ग्रन्थों में ६४ सन्ध्यङ्गों का उल्लेख हुआ है किन्तु यह आवश्यक नहीं है कि कवि अपने नाटक अथवा काव्य में सब सन्ध्यङ्गों का सन्निवेश अवश्य ही करे। वह उनके आवश्यकतानुसार सन्निवेश में स्वतन्त्र है। प्रत्येक सन्धि के अङ्गों में एक निश्चित क्रम हुआ करता है किन्तु कथावस्तु के विकास की आवश्यकता को देखते हुए कवि उनके क्रम में परिवर्तन भी कर सकता है। नाटक या काव्य में प्रत्येक सन्धि का अपना एक क्षेत्र होता है और उसी क्षेत्र में उस सन्धि के अङ्ग सन्निविष्ट होते हैं किन्तु कभी-कभी किसी भी सन्धि के अङ्ग रस की आवश्यकता के अनुसार अन्य सन्धि के क्षेत्र में भी समाविष्ट किये जा सकते हैं क्योंकि रस की ही प्रधानता मानी गई है।[2] इस प्रसङ्ग में रुद्रटादि आचार्यों का यह जो मत है कि सब सन्ध्यङ्ग यथास्थान ही निविष्ट होने चाहिये-उपयुक्त नहीं है क्योंकि उदाहरणों में इसके विपरीत देखा जाता है।[3]

भारविप्रणीत किरातार्जुनीय महाकाव्य में पाँचों सन्धियों तथा ५२ सन्ध्यङ्गों की सुन्दर योजना हुई है। प्रस्तुत लेख का विषय उक्त काव्य में विमर्श सन्धि तथा उसके अङ्गों का विवेचन है।

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१. सा० द०—६। महाकाव्यलक्षण पर वृत्ति, पृ० २२५

२. सा० द०—६।११५-११६

३. सा० द०—यत्तु रुद्रटादिभिः 'नियम एव' इत्युक्तं तल्लक्ष्यविरुद्धम्।
॥६।११५-११६ पर वृत्ति

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जहाँ क्रोध से, व्यसन से या विलोभन से वस्तुतत्त्व (फलप्राप्ति) के विषय में पर्यालोचन किया जाये और जहाँ गर्भसन्धि में उद्भिन्न बीजार्थ का सम्बन्ध दिखलाया जाये, उसे विमर्श अथवा अवमर्श सन्धि कहते हैं।[1] नियमानुसार इस सन्धि में प्रकरी नामक अर्थप्रकृति और नियताप्ति नामक कार्यावस्था होनी चाहिये। इस सन्धि में बीज का गर्भसन्धि की अपेक्षा अधिक विस्तार होता है और आवश्यकतानुसार किसी प्रासङ्गिक इतिवृत्त की कल्पना की जाती है जिसे प्रकरी कहते हैं। इस सन्धि मे 'यह कार्य अवश्य सिद्ध हो जायेगा' इस प्रकार का निश्चय अवश्य होता है तथा यही निश्चय विमर्श सन्धि का स्वरूप है। किरात० के त्रयोदश सर्ग में उस स्थल पर जहाँ शङ्करप्रहित दूत अर्जुन के प्रति उत्तेजक वचनों का प्रयोग करता है—प्रकरी अर्थप्रकृति है। जब शिव और अर्जुन शूकर-वेषधारी मूक दानव पर प्रहार करते हैं तब वह पञ्चत्व को प्राप्त हो जाता। जब अर्जुन उसके शरीर से अपना बाण निकाल कर ले आते हैं तब शङ्कर द्वारा भेजा गया दूत अर्जुन से अपने स्वामी के बाण को लेने के लिए अर्जुन के प्रति उत्तेजक वचन प्रयुक्त करता है। यह प्रसङ्गागत एकदेशस्थित चरित है—अतः यह प्रकरी है और वह दूत प्रकरी-नायक है। किरात० के १२ वें सर्ग से १८ वें सर्ग के आरम्भ तक नियताप्ति अवस्था प्राप्त होती है।[2] शिवाराधनार्थ अर्जुन के तप करने, अर्जुन के तप को सहन करने में असमर्थ सिद्ध तपस्वियों के शिव के निकट जाकर अर्जुन के तप के विषय में निवेदन करने, शिव के उन्हें अर्जुन का स्वरूप बतलाकर सान्त्वना प्रदान करने, अर्जुन को पराजित करने के लिए आये हुए शूकरवेषधारी मूक दानव को मारने के लिए किरातवेषधारी शिव के अर्जुन के आश्रम में अपनी गण—सेना के साथ आगमन, अर्जुन द्वारा उस दानव के दर्शन, शिव और अर्जुन द्वारा उस पर किये गये बाणप्रक्षेप, दानव के मृत्यु को प्राप्त करने पर अपने बाण को लेने के लिए शिव द्वारा भेजे गये वनेचर दूत के अर्जुन के प्रति कटूक्तिप्रयोग, शिव और अर्जुन के युद्ध और अन्त में अर्जुन के पराक्रम को देखकर शिव के प्रसन्न होने में नियताप्ति अवस्था है। प्रकरी और नियताप्ति के समन्वय से किरात० के १२ वें सर्ग से १८ वें सर्ग के १५ वें श्लोक तक विमर्श सन्धि प्राप्त होती है। शिवदूत के कटूक्तिप्रयोग तथा

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१. दशरूपक— क्रोधेनावमृशेद्यत्र व्यसनाद्वा विलोभनात्।
गर्भनिर्भिन्नबीजार्थः सोऽवमर्श इति स्मृतः ॥१।४२-४३

२. किरात०-१२।१-१८।१५

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शिव और अर्जुन के युद्ध में बीजार्थ गर्भ सन्धि की अपेक्षा अधिक विकसित है किन्तु क्रोधादि के कारण विघ्नयुक्त भी है। अतः यहाँ विमर्श सन्धि है। शिव का प्रसन्न हो प्रकट होना फलप्राप्ति की नियतता का सूचक है।

ना० शा०, सा० द० तथा दशरूपक के अनुसार इस सन्धि के अंग १३ हैं। ना० शा० के अनुसार इस के अंग इस प्रकार हैं—

१. अपवाद	५. व्यवसाय	९. निषेध
२. संफेट	६. प्रसङ्ग	१०. विरोधन
३. अभिद्रव	७. द्रुति	११. आदान
४. शक्ति	८. खेद	१२. सादन
		१३. प्ररोचना

सा० द० में इन्हीं अङ्गों का परिगणन इस प्रकार है—

१. अपवाद	५. द्युति	९. प्रतिषेध
२. संफेट	६. शक्ति	१०. विरोधन
३. व्यवसाय	७. प्रसङ्ग	११. प्ररोचना
४. द्रव	८. खेद	१२. आदान
		१३. छादन

दशरूपककार ने इन्हीं अङ्गों को भिन्न क्रम से प्रस्तुत किया हैं। उन्होंने ना० शा० और सा० द० में दी गई सूची के ३ अंग छोडकर नये ३ अंगों का अन्तर्भाव किया है।

दशरूपक में परिगणित अङ्ग इस प्रकार हैं—

१. अपवाद	५. द्युति	९. व्यवसाय
२. संफेट	६. शक्ति	१०. विरोधन
३. विद्रव	७. प्रसङ्ग	११. प्ररोचना
४. द्रव	८. छल	१२. विचलन
		१३. आदान

तीनों ग्रन्थों में प्राप्त विमर्शसन्ध्यङ्गों को देखकर निम्नलिखित तथ्य प्राप्त होते हैं—

१. ना० शा० में जिस क्रम में इन सन्ध्यङ्गों को प्रस्तुत किया गया है, उसका सा० द० में अंशतः तथा दशरूपक में स्वल्पांशतः पालन किया गया है।

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२. ना० शा० का द्रुति नामक अङ्ग सा० द० और दशरूपक का द्युति नामक अङ्ग है।

३. ना० शा०का अभिद्रव नामक अङ्ग दशरूपक का द्रव नामक अङ्ग है।

४. ना० शा० का निषेध नामक अङ्ग सा० द० का प्रतिषेध नामक अङ्ग है।

५. ना० शा० का सादन नामक अङ्ग सा० द० का छादन नामक अंग है।

६. ना० शा० और सा० द० के खेद, निषेध (प्रतिषेध) और सादन (छादन) दशरूपक में नहीं मिलते हैं।

७. ना० शा० और सा० द० में दशरूपक के विद्रव, छलन और विचलन अंग नहीं हैं।

८. तीनों ग्रन्थों में विमर्श सन्धि के १० अंग समान हैं।

९. दशरूपक का विद्रव नामक विमर्श सन्ध्यङ्ग ना० शा० और सा०द० में नहीं हैं किन्तु विद्रव नामक गर्भसन्ध्यङ्ग का उल्लेख ना० शा० और सा० द० में है। वहाँ का विद्रव दशरूपक के संभ्रम नामक गर्भसन्ध्यङ्ग के समान है।

१०. दशरूपक और सा० द० के विरोधन नामक अङ्ग की परिभाषा में अन्तर है।

११. दशरूपक और सा० द० के व्यवसाय तथा प्ररोचना नामक अङ्गों की परिभाषाओं में भी थोड़ा अन्तर है।

विमर्श सन्धि के इन अङ्गों में से अधिकांश का सन्निवेश किरात० में प्राप्त होता है जिसका उल्लेख हम दशरूपक में उल्लिखित विमर्शसन्ध्यङ्गों के क्रमानुसार करेंगे।

अपवाद—जहाँ किसी पात्र के दोषों का वर्णन किया जाये वहाँ अपवाद नामक विमर्शाङ्ग होता है।[1] किरात० के चतुर्दश सर्ग के १२वें, २१वें और २२वें श्लोकों में यह अंग प्राप्त होता है। एक स्थल पर अर्जुन शिवप्रहित दूत से कहते हैं—"दुर्जन सुजन के गुणों को अवगुण्ठित कर उसके स्थान पर अवगुण के आरोप

1. ना० शा०—दोषप्रख्यापनं यत्स्यात् सोऽपवादः प्रकीर्तितः ।२१।९०
दशरूपक—दोषप्रख्यापवादः स्यात् ।१।४५
सा० द०—दोषप्रख्यापवादः स्यात् ।६।१०२

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द्वारा आक्रमण कर बैठ जाते हैं। अपने अन्तःकरण में प्रवृत्त अवगुणों को निगूहित कर देते हैं परन्तु उनके वाणीरूप करवाल से उनका हृदय छिन्न होकर उस निगूहित अवगुण को व्यक्त कर देता है (अर्थात् दुर्जन कितना भी अपने अवगुणों को छिपा-कर सुजन बनने की चेष्टा करता है, तो भी उसकी वाणी से सब स्पष्ट हो जाता है)।[1] यहाँ अर्जुन के वचन में दूत के स्वामी (किरातवेषधारी शिव) के दोषों का वर्णन होने से अपवाद नामक अंग है।

संफेट—रोष से युक्त वार्तालाप संफेट कहलाता है।[2] किरात० के चतुर्दश सर्ग के २५वें श्लोक में यह अंग प्राप्त होता हैं जहाँ अर्जुन शिव-प्रहित दूत को उत्तर देते हुए अन्त में कहते हैं—यही कारण है कि मैंने वन्य-पशु-विघाती के अधिक्षेप वचन को सहा। यदि वे बाण लेने आयेंगे तो उसी दशा को प्राप्त होंगे जिस दशा को सर्प की मणि लेने की इच्छा करने वाला प्राप्त होता है।[3] यहाँ अर्जुन के वचन में रोष-भाषण होने से संफेट नामक विमर्शाङ्ग है। अर्जुन का यह रोष-भाषण उनकी भावी विजय से अन्वित है।

विद्रव—ना० शा० और सा० द० में विमर्श सन्धि के अन्तर्गत इस अंग का उल्लेख नहीं है। दशरूपक के अनुसार किसी पात्र का मारा जाना, बँध जाना (बन्दी हो जाना) आदि (भय से पलायन आदि करना) विद्रव कहलाता है।[4] किरात० के पञ्चदश सर्ग के प्रथम, द्वितीय एवं षष्ठ श्लोकों में पलायनजनित विद्रव प्राप्त होता है जहाँ वर्णन है—'वृत्रासुराभिघाती के पुत्र अर्जुन के बाणों से वहाँ के सब जीव जन्तु भयभीत हो गये। किराताधिनाथ की सेना भी बड़े बड़े धनुषों का परित्याग कर भाग गई।' × × × × 'अर्जुन ने भय से विह्वल होकर भागते हुए उन प्रथम गणों का अनुसरण मन्द गति से ही किया क्योंकि

१. किरात०—गुणापवादेन तदन्यरोपणाद् भृशादिरूढस्य समञ्जसं जनम्।
　　द्विधेव कृत्वा हृदय निगूहतः स्फुरन्नसाधोर्विवृणोति वागसिः ॥१४।१२

२. ना० शा०—रोषग्रथितवाक्यं तु संफेटः स उदाहृतः ।२१।९०
　　दशरूपक—संफेटो रोषभाषणम् ११।४५
　　सा० द०—संफेटो रोषभाषणम् ।६।१०२

३. किरात०—मया मृगान्हन्तुरनेन हेतुना विरुद्धमाक्षेपवचस्तितिक्षितम्।
　　शरार्थमेष्यत्यथ लप्स्यते गतिं शिरोमणिं दृष्टिविषाज्जिघृक्षतः ॥१४।२५

४. दशरूपक—विद्रवो वधबन्धादि ।१।४५

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महान् पराक्रमशाली व्यक्ति अत्यन्त दुःखितों को पीड़ित नहीं करते'।[1] यहाँ प्रथम-गण के पलायन का वर्णन होने से विद्रव अंग है।

द्रव—दशरूपक के अनुसार जहाँ गुरुओं (बड़े व्यक्तियों) का तिरस्कार हो वहाँ द्रव विमर्शाङ्ग होता है।[2] सा० द० के अनुसार शोक अथवा आवेग के कारण गुरुओं के अतिक्रम को द्रव कहते हैं।[3] ना० शा० के अनुसार गुरुओं का अतिक्रम अभिद्रव है। वहाँ इस अंग को द्रव के स्थान पर अभिद्रव कहा गया है।[4] किरात० के द्वितीय सर्ग के छठे तथा सातवें श्लोकों में यह अंग प्राप्त होता है जहाँ भीम युधिष्ठिर से कहते हैं—'आन्वीक्षिकी, त्रयी, वार्ता और दण्डनीति इन चारों विद्याओं में सत् और असत् की विवेचना करती हुई आपकी बुद्धि ख्याति प्राप्त कर चुकी है, फिर क्या कारण है कि वही बुद्धि विपर्यय को प्राप्त होकर पंक (दलदल) में फँसी हुई हथिनी की भाँति कराह रही है। शत्रुओं के द्वारा आपके इस दुरवस्था को प्राप्त होने पर आपका पुरुषार्थ जिसकी प्रशंसा देवगण करते हैं, विफल, हो रहा है, इससे बढ़कर कष्ट और क्या हो सकता है'?[5] यहाँ भीम ने शोक तथा आवेग के कारण गुरु युधिष्ठिर का अतिक्रम किया है। अतः यहाँ द्रव नामक विमर्शाङ्ग है।

शक्ति—विरोध के शमन को शक्ति कहते हैं।[6] इस सन्ध्यङ्ग का उदाहरण किरात० में प्राप्त नहीं होता।

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१. किरात०—अथ भूतानि वार्त्रघ्नशरेभ्यस्तत्र तत्रसुः।
मेजे दिशः परित्यक्तमहेष्वासा च सा चमूः॥
त्रासजिह्मं यशश्चैतान् मन्दमेवान्वियाय सः।
नातिपीडयितुं भग्नानिच्छन्ति हि महौजसः ॥१५।१,६

२. दशरूपक — द्रवो गुरुतिरस्कृतिः १।४५

३. सा० दा० — द्रवो गुरुव्यतिक्रान्तिः शोकवेगादिसम्भवा ।६।१०३

४. ना० स० — गुरुव्यतिक्रमो यस्तु विज्ञेयोऽभिद्रवस्तु सः ।२१।९१

५. किरात० — चतसृष्वपि ते विवेकिनी नृप ! विद्यासु निरूढिमागता।
कथमेत्य मतिविर्पर्ययं करिणी पङ्कमिवावसीदति।
विधुरं किमतः परं परैरवगीतां गमिते दशामिमाम्।
अवसीदति यत्सुरैरपि त्वयि सम्भावितवृत्ति पौरुषम् ॥२।६–७

६. ना० शा० — विरोधोपशमो यस्तु सा शक्तिः परिकीर्तिता ।२१।९१
दशरूपक — विरोधशमनं शक्तिः ।१।४६
सा० द० — शक्तिः पुनर्भवेत् विरोधस्य प्रशमन ।६।१०४म्

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द्युति—ना० शा० में इस अंग का उल्लेख द्रुति नाम से हुआ है। किसी पात्र का तर्जन तथा उद्वेजन करना द्रुति या द्युति कहलाता है।[1] किरात० के चतुर्दश सर्ग के २५ वें श्लोक में यह अंग प्राप्त होता है जहाँ अर्जुन शिवप्रहित दूत से कहते हैं— 'यदि किरातपति बाण लेने के लिए आयेंगे तो उसी दशा को प्राप्त होंगे जिस दशा को सर्प की मणि लेने की इच्छा करने वाला प्राप्त होता है।' यहाँ अर्जुन के वचन में किरातपति शिव का तर्जन होने से द्युति नामक विमर्शाङ्ग है।

प्रसङ्ग—जहाँ पूज्य व्यक्तिओं (गुरुओं), माता, पिता आदि का संकीर्तन हो वहाँ प्रसंग विमर्शाङ्ग होता है।[2] किरात० के अष्टादश सर्ग के २३ वें से २८ वें श्लोक तक, ३० वें, ३१ वें, ३४ वें तथा ३६ वें श्लोकों में अर्जुन कृत शिव-संकीर्तन होने से प्रसंग विमर्शाङ्ग है। एक उदाहरण द्रष्टव्य है—(अर्जुन शिव की स्तुति करते हुए कहते हैं) 'जो तीर्थ बिना सुदूर यात्रा के उपलब्ध होता है, जो इसी संसार में फल प्रदान करता है और जो संसारसमुद्र से परे अर्थात् मोक्ष का स्थान है तथा समस्त अभिलाषाओं का पूरक है—ऐसा तीर्थ स्मरणमात्र से उपलभ्य आपके अतिरिक्त कोई अन्य नहीं है।'[3]

छलन— यह सन्ध्यंग ना० शा० और सा० द० में प्राप्त नहीं होता। दशरूपक के अनुसार जहाँ कोई पात्र किसी दूसरे की अवज्ञा करे, वहाँ छलन अंग होता है।[4] चतुर्दश सर्ग के १९ वें श्लोक में यह अंग प्राप्त होता है। अर्जुन शिव-दूत से कहते हैं—'तुम्हारे राजा (किरातवेषधारी शिव) असत्य का आश्रय कर बलात् अत्यन्त विपरीत फलोत्पादक मनोरथ की सिद्धि की कामना करते हैं। दुर्नीति की भीषणता से परिचित पुरुष की भी बुद्धि विनाशकाल में व्यामोहोत्पा-

१. ना० शा० -- वाक्यमाघर्षणकृतं द्रुतिस्तज्ज्ञैरुदाहृतम् ।२१।९३
दशरूपक -- तर्जनोद्वेजने द्युतिः ।१।४६
सा० द० -- तर्जनोद्वेजने प्रोक्ता द्युतिः ।६।१०४
२. ना० शा० -- प्रसंगश्चैव विज्ञेयो गुरूणां परिकीर्तनम् ।२१।९२
दशरूपक -- गुरुकीर्तनं प्रसंगः ।१।४६
सा० द० -- प्रसंगो गुरुकीर्तनम् ।८।१०४
३. किरात० -- प्राप्यते यदिह दूरमगत्वा यत्फलत्यपरलोकगताय ।
तीर्थमस्ति न भवार्णवबाह्यं सार्वकामिकमृते भवतस्तत् ।।१८।२५
४. दशरूपक -- छलनं चावमाननम् ।१।४६

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दिका हो जाती है'।[1] यहाँ अर्जुन के वचन में किरातपति की अवमानना स्पष्ट होने से छलन नामक अंग है। इसी प्रकार चतुर्दश सर्ग के २१ वें और २२ वें श्लोकों में भी यह अंग प्राप्त होता है।

व्यवसाय—ना० शा० और सा० द० के अनुसार प्रतिज्ञा और हेतु से संभूत अर्थ को व्यवसाय कहते हैं।[2] दशरूपक के अनुसार जहाँ कोई पात्र अपने सामर्थ्य के विषय में कहे वहाँ व्यवसाय अंग होता है।[3] चतुर्दश सर्ग के २० वें श्लोक में यह अंग प्राप्त होता है जहाँ अर्जुन शिव-दूत से कहते हैं—'खड्ग, शर, कवच अथवा सर्वोत्तम धनुष इनमें से कोई एक वस्तु तुम्हारे स्वामी मुझसे क्यों नहीं माँग लेते अथवा यदि उनके पास पुरुषार्थ हो तो फिर याचना से क्या प्रयोजन? बल–प्रयोग से ही ले लें क्योंकि शक्तिशालियों की वस्तु का बलात् अपहरण करने में कोई दोष नहीं।'[4] यहाँ अर्जुन ने प्रकारान्तर से अपनी शक्ति (सामर्थ्य) को प्रकट किया है। अतः यहाँ दशरूपक की परिभाषा के अनुसार व्यवसाय नामक विमर्शाङ्ग है।

विरोधन—ना० शा० के अनुसार जहाँ क्रुद्ध पात्र का उत्तरोत्तर भाषण हो वहाँ विरोधन होता है।[5] दशरूपक के अनुसार जहाँ क्रुद्ध पात्रों के द्वारा स्वशक्ति का प्रकटीकरण हो वहाँ विरोधन अंग होता है।[6] साहित्यदर्पणकार ने इस अंग की पूर्णरूपेण भिन्न परिभाषा दी है। उनके अनुसार कार्य के अत्यय (विघ्न) का उपगमन विरोधन कहलाता है।[7] यह अंग किरात० में प्राप्त नहीं होता।

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१. किरात० –– अभूतमासज्य विरुद्धमीहितं बलादलभ्यं तव लिप्सते नृपः।
विजानतोऽपि ह्यनयस्य रौद्रतां भवत्यपाये परिमोहिनी मतिः ॥१४।१९

२. ना० द० –– व्यवसायस्तु विज्ञेयः प्रतिज्ञाहेतुसंभवः ।२१।९२
सा० द० –– व्यवसायश्च विज्ञेयः प्रतिज्ञाहेतुसंभवः ।६।१०३

३. दशरूपक –– व्यवसायः स्वशक्त्युक्तिः ।१।४७

४. किरात० –– असिः शरा वर्म धनुश्च नोच्चकैर्विविच्य किं प्रार्थितमीश्वरेण ते।
अथास्ति शक्तिः कृतमेव याच्ञया न दूषितः शक्तिमतां स्वयंग्रहः ॥१४।२०

५. ना० शा० –– विरोधनं तु संरम्भादुत्तरोत्तरभाषणम् ।२१।९४

६. दशरूपक — संरब्धानां विरोधनम् ।१।४७

७. सा० द०–– कार्यात्ययोपगमनं विरोधनमिति स्मृतम् ।६।१०६

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प्ररोचना—ना० शा० तथा सा० द० के अनुसार अर्थ के उपसंहार को दिखलाना प्ररोचना कहलाता है।[1] दशरूपक के अनुसार जहाँ कोई व्यक्ति अपने वचनों के द्वारा भावी घटना की सूचना इस प्रकार दे जैसे वह कोई सिद्ध व्यक्ति हो, वहाँ प्ररोचना नामक विमर्शांग होता है।[2] किरात० के अष्टादश सर्ग के १३ वें से १५ वें श्लोक तक यह अंग प्राप्त होता है जहाँ वर्णन है—'प्राणिमात्र के कर्मों के क्षयकारी भगवान् शंकर ने अर्जुन के उस पादग्रहण रूप कर्म से आश्चर्यचकित होकर पृथ्वी पर उन्हें फेंक देने के अभिलाषी अक्लान्त अर्जुन का हृदय से आलिंगन किया। शंकर जितना अर्जुन के धैर्य और साहस से प्रसन्न हुए उतना तपश्चर्या से नहीं क्योंकि सत्पुरुषों का पराक्रम गुण की राशियों की अपेक्षा अधिक साहाय्य प्रदान करता है। तुषारतुल्य धवल भस्म लगाये हुए, शिरस्थ चन्द्रलेखा से सुशोभित, अतिरमणीय अपने शरीर को पुनः धारण करते हुए शंकर भगवान् को देखकर पाण्डुपुत्र अर्जुन ने प्रणाम किया।' यहाँ अर्थ का उपसंहार दर्शाया गया है क्योंकि शिव का अर्जुन की तपश्चर्या से प्रसन्न हो किरातवेष को त्याग कर अपने वास्तविक रूप में प्रकट हो अर्जुन का आलिंगन करना नायक अर्जुन की भावी सिद्धि का सूचक है। अतः यहाँ ना० शा० और सा० द० के अनुसार प्ररोचना नामक अंग है।

विचलन—इस सन्ध्यंग का उल्लेख ना० शा० और सा० द० में नहीं है। दशरूपक के अनुसार जहाँ कोई पात्र आत्मश्लाघा करे वहाँ विचलन अंग होता है।[3] यह अंग किरात० में प्राप्त नहीं होता।

आदान—जब नाटकार अथवा काव्यकार उपसंहार की ओर बढ़ने की कामना से नाटक अथवा काव्य की वस्तु के कार्य को संगृहीत करता है (समेटने की चेष्टा करता है) तब वहाँ आदान विमर्शांग होता है।[4] अष्टादश सर्ग के ४३ वें श्लोक में यह अंग प्राप्त होता है। अर्जुन शंकर भगवान् से कहते हैं—'हे धर्मव्यवस्थापक! आस्तिक्य मति के कारण विशुद्ध धर्म की रक्षा करते हुए युधि-

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१. ना० शा० — प्ररोचना च विज्ञेया संहारार्थप्रकाशिनी।२१।९६
 सा० द० — प्ररोचना तु विज्ञेया संहारार्थप्रदर्शिनी।६।१०६

२. दशरूपक — सिद्धामन्त्रणतो भाविदर्शिका स्यात्प्ररोचना।१।४७

३. दशरूपक — विकत्थना विचलनम्।१।४८

४. ना० शा० — बीजकार्योपगमनमादानमिति संज्ञितम्।२१।९५
 दशरूपक — आदानं कार्यसंग्रहः।१।४८
 सा० द० — कार्यसंग्रह आदानम्।६।१०७

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छिर के शत्रुओं पर, जिन्होंने अपराध किया है, जिस शस्त्रसम्पत्ति से मैं संग्राम-विजयी बन सकता हूँ, हे भगवन् ! उस अस्त्रविद्या को मुझे प्रदान कीजिये ।'[1] यहाँ कवि ने उपसंहार की ओर बढ़ने की कामना से काव्यवस्तु के कार्य को संगृहीत किया है । नायक अर्जुन द्वारा अस्त्रविद्याप्रदान के लिए शिव से प्रार्थना का किया जाना काव्यवस्तु के कार्य का संग्रह है । अतः यहाँ आदान नामक विमर्शाङ्ग है ।

खेद—जहाँ मानसिक या शारीरिक व्यापार से उत्पन्न श्रम का वर्णन हो वहाँ खेद नामक अंग होता है ।[2] किरात० के अष्टम सर्ग के २२ वें, २३ वें तथा २६ वें श्लोकों में यह अंग प्राप्त होता है । एक स्थल पर सुरांगनाओं का वर्णन इस प्रकार किया गया है—'इन्द्रकील के शिखरों पर के मार्गों का अनुसरण करती हुई सुरांगनाओं के नूतन किसलय के समान कोमल चरण, श्रेष्ठ ऊरुओं से, जो हाथी की सूंड के सदृश मांसल थे, खिन्न होकर उस शिखर की समतल भूमि पर भी चलने में असमर्थ हो गये और पग पग पर पर इस प्रकार लड़खड़ाने लगे जैसे मदिरापान करने से पैर अपने वश में नहीं रहते ।'[3] यहाँ देवांगनाओं के शारीरिक व्यापार से उत्पन्न श्रम का वर्णन होने से खेद नामक अंग है ।

इस प्रकार दशरूपकनिर्दिष्ट विमर्श सन्धि के १३ अंगों में से १० अंगों का सन्निवेश भारवि ने किरात० में कुशलतापूर्वक किया हैं । ना० शा० और सा० द० में उल्लिखित खेद नामक विमर्शाङ्ग का भी निवेश किरात० में है ।

---

१. किरात० -- आस्तिक्यशुद्धमवतः प्रियधर्मधर्मं धर्मात्मजस्य विहितागसि शत्रुवर्गे ।
संप्राप्नुयां विजयमीश यया समृद्धया तां भूतनाथ विभुतां वितराहवेषु ।

२. ना० शा० -- मनश्चेष्टाविनिष्पन्नः श्रमः खेद उदाहृतः ।२१।९३
सा० द० -- मनश्चेष्टासमुत्पन्नः श्रमः खेद इति स्मृतः ।६।१०५

३. किरात० -- वरोरुभिर्वारणहस्तपीवरैश्चिराय खिन्नान्नवपल्लवश्रियः ।
समेऽपि यातुं चरणाननीश्वरान्मदादिव प्रस्खलतः पदे पदे ॥८।२२

सन्दर्भग्रन्थसूची

१. काव्यादर्श (दण्डिप्रणीत)–गवर्नमेण्ज ओरियण्टल सीरीज़–४, पूना, १९३८ ई०
२. काव्यालंकार (भामहप्रणीत)–बिहार राष्ट्रभाषा परिषद्, पटना, १९६२ ई०
३. काव्यालंकार (रुद्रटप्रणीत)-काव्यमाला–२, निर्णय सागर प्रेस, बम्बई, १९२८ ई०
४. किरातार्जुनीय (भारविप्रणीत)-चौखम्बा संस्कृत सीरीज, वाराणसी, १९६१ ई०
५. दशरूपक (धनञ्जयप्रणीत)–चौखम्बा विद्याभवन, बनारस, १९५५ ई०

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६. ध्वन्यालोक (आनन्दवर्धनप्रणीत)–चौखम्बा संस्कृत सीरीज, बनारस, १९४० ई०
७. नाट्यशास्त्र (भरतमुनिप्रणीत)–प्रथम भाग, मनीषा ग्रन्थमाला प्राइवेट लिमिटेड, कलकत्ता–१२, १९६७ ई०
८. साहित्यदर्पण (विश्वनाथप्रणीत)–मोतीलाल बनारसीदास, दिल्ली, वाराणसी पटना, १९६१ ई०

संकेत–सूची

१. किरात० – किरातार्जुनीय
२. ना० शा० – नाट्यशास्त्र
३. सा० द० – साहित्यदर्पण

SUMMARY

Kirātārjunīya men Vimarśasandhyanganirūpaṇam (Limbs of the Pause in Kirātārjunīyam.)

Rhetoricians like Bhāmaha, Daṇḍin, Rudraṭa, Ānandavardhana and Viśvanātha have very clearly stated that a Mahākāvya should also possess the five segments like a drama. For the composition of these five segments in a drama or a Mahākāvya, the careful planning of the principal (Ādhikārika) and subsidiary (Prāsaṅgika) plot, five Arthaprakṛtis, five Kāryāvasthās and some of the limbs of segments is necessary. Due to this very rule, we get the five segments and a number of their limbs in many Sanskrit Mahākāyas.

Bhāravi has very beautifully arranged five segments मुख प्रतिमुख-गर्भ-विमर्श-निर्वहणाख्याः पञ्चसन्धयः) and their 52 limbs in his Kirātārjunīya. In the present article, an attempt is made to show the limbs of the pause (Vimarśa–sandhi) in Kirātārjunīya. The inclusion of the limbs of Pause in the said Mahākāvya is as under :

1. Censure	(Apavāda)–Kirātārjumya		XIV. 12, 21, 22
2. Angry words	(Sampheṭa)	„	XIV. 25
3. Killing etc.	(Vidrava)	„	XV. 1, 2, 6
4. Insolence	(Drava)	„	II. 6, 7
5. Placation	(Śakti)	„	Not found
6. Injury	(Dyuti)	„	XIV. 25
7. Mention	(Prasaṅga)	„	XVIII. 23, 28, 30, 31, 34. 36
8. Insult	(Chalana)	„	XIV. 19, 21, 22
9. Assertion	(Vyavasāya)	„	XIV. 20
10. Altercation	(Virodhana)	„	Not found
11. Foresight	(Prarocanā)	„	XVIII. 13–15
12. Boastfulness	(Vicalana)	„	Not found
13. Sumning up	(Ādāna)	„	XVIII. 43
14 Lassitude	(Kheda)	„	VIII. 22. 23, 26

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श्रीमानाङ्ककृतम्

मेघाभ्युदयकाव्यम्

श्रीशान्तिसूरिकृतवृत्तिसहितम्

संपादक

पं० हरिशंकर अं. शास्त्री

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आमुखम् ।

इदं मेघाभ्युदयाभिधं काव्यं यमकैर्ललितं, यद्यपि दुर्गमं तथापि रसिकत्वात् रुचिकरं वाचकानाम् । अस्मिन्काव्ये काचिद् वनिता वर्षता यात्रां चिकीर्षुं स्ववल्लभं प्रति वदति स्म । हे प्रिय ! अस्मिन्मेघकाले कामः सशरं चापं वहति । प्राचीपवनोऽपि कामिकामं वर्धयन् वाति । नभसो मेघाच्छन्नत्वात् रात्रिदिनयोर्भेदो न प्रतीयते । मयूरः केकाभिः कान्ताविरहार्तमानसं अपसुखं करोति । पयोमुचां कुलं अध्वगानामाकुलं मनो दहति । स्वामिना विप्रयुक्तां प्रियां यौवने मेघकाले कामः सायकैर्भिनत्ति । काऽपि स्त्री कान्तं विना शं न लभते । खे गच्छन्तीः बलाकाः दृष्ट्वा का वियोगिनी अबला दुःखे न पतति ? । अतः अस्मिन् समये यस्त्वारिः स एव प्रयाणं करोतु त्वया न गन्तव्यम् इति ।

इदं काव्यं भिन्नभिन्नच्छन्दोभिर्ग्रथितम् । अस्य कर्ता मानाङ्कमहीपतिः द्वादशचतुर्दशख्रिस्तशताब्द्योः मध्ये बभूव इति श्रूयते परन्तु तस्य काव्यानामुपरि टीकाकारः शान्तिसूरिः यदा A-D-993-1047 मध्ये समजनि तदा काव्यकर्ता मानाङ्कस्तु ततः प्राचीन इति निश्चीयते ।

अनेन कविना वृन्दावननामकं काव्यं गीतगोविन्दस्य टिप्पणी मालतीमाधवस्य टीका च व्यरचिषत । अमरकोशटीकायां रायमुकुटः (इ. स. १४३१) अस्य कवेः उल्लेखं करोति ।

गीतगोविन्दटीकायां स्वोपज्ञायामयं मानाङ्कः स्वं महीभुजं प्रकाशयति तेन अयं नृप इति ज्ञायते । जैनसंस्कृतसाहित्येतिहासे भा. २ पृ. ५४३ तमे ५६१ तमे च हीरालाल रसिकदास महाशयः निर्दिशति यत् मेघाभ्युदयस्य मुग्धावबोधनामटीकायाः कर्ता लक्ष्मीनिवासः वृद्धगच्छस्थरत्नप्रभसूरिशिष्यः (वि. सं. १४५८) स्वकीयटीकायां कविं सायंकेलिनाम्ना वर्णयति, कदाचित् मानाङ्कस्य इदं द्वितीयं नाम भवेत् ।

अस्य कवेः विषये अतीवाल्पं ज्ञायते । अस्य वृन्दावनकाव्यं कृष्णजीवनविषयकं मेघाभ्युदयकाव्यं तु यमकालङ्कारालङ्कृतं शृङ्गारयुतं च विद्यते । अतोऽयं कविः भक्तिप्रधानकाव्ये शृङ्गाररसप्रधानकाव्ये च सिद्धहस्तलेखक इति अनुमीयते ।

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प्रो० शिवप्रसाद भट्टाचार्यस्तु एवं मनुते यत् वृन्दावनकाव्यस्य रचयिता मानाङ्कः गीतगोविन्दस्य टीकाकारो मानाङ्कश्च भिन्नौ इति । परं तु गीतगोविन्दस्य वृन्दावनकाव्यस्य च कृष्णभक्तिपरत्वात् द्वयोः सम्बन्धी मानाङ्क एक एव इति ज्ञायते ।

गीतगोविन्दटीकाकारो मानाङ्कनृपः कदाऽभूत् कुत्र च राज्यमकार्षीत् इति तु निश्चप्रचं नोपलभ्यते । डॉ. मिराशीमते गीतगोविन्दटीकाकारो मानाङ्कः प्राचीन-राष्ट्रकूटवंशस्थापको भवितुं नार्हति यतः तस्य वंशस्य स्थापकस्तु ईसवीयचतुर्थ-शताब्द्यामभूत् । कदाचित् गीतगोविन्दटीकाकारो मानाङ्को बुन्देलखण्डनृपो मानसिंहो भवेत् । डॉ. डोलरराय मांकडमते तु स कदाचित् जयपुरनरेशो मानसिंहो भवेत्, परन्तु वृन्दावनवृत्तौ शान्तिसूरिः मानाङ्कम् उग्रसेनतनयं वर्णयति । अतो य उग्र-सेनतनयो मानाङ्कनृपः स एवायम् ।

यावत् निश्चितप्रमाणं नोपलभ्येत तावत् मानाङ्कस्य समयविषये तस्य विषये च कोऽपि निर्णयो ग्रहीतुं न शक्यते । अधुना अस्माकं ज्ञानाधारेण तु एतावदेवोक्त्वा सन्तोषो मान्यः यत् स एकादशखिस्तशताब्दीतः प्राक् भवितव्य इति ।

मानाङ्को गीतगोविन्दटीकायां कातन्त्रसूत्राणि उल्लेखयति अतः कोऽपि एवं कल्पते यत् स मानाङ्कः पश्चिमभारते वङ्गदेशे वा यत्र कातन्त्रप्रचार आसीत् तत्रत्यो भवेत् । अथ च वङ्गदेशीयग्रन्थकारोल्लिखितत्वात् स वङ्गीयो भवेदित्यपि सम्भवति ।

अस्य मेघाभ्युदयकाव्यस्योपरि जैनमुनिकृतं टीकाद्वयं वर्तते । तत्रैका वृत्तिः घटकर्परादिकाव्यचतुष्टयस्य टीकाकारेण पूर्णतल्लगच्छसम्बन्धिवर्धमानाचार्यस्वपदस्था-पितश्रीशान्तिसूरिविरचिता या अत्र प्रकाशिता वर्तते । अपरा च मुग्धावबोधनाम्नी अस्य काव्यस्य टीका वृद्धगच्छस्थरत्नप्रभसूरिशिष्येण लक्ष्मीनिवासेन (वि. सं. १४५८) अकारि ।

अनयोः टीकयोरत्र ग्रन्थे शान्तिसूरिकृता वृत्तिः प्रकाश्यते अतः तस्य कर्तुः कश्चित्परिचयो दीयते ।

श्रीशान्तिसूरिः वर्धमानाचार्यस्य पट्टशिष्यः पूर्णतल्लगच्छीयः चन्द्रकुलीनश्च इति न्यायवार्तिकवृत्तेः विचारकलिकानाम्न्याः प्रशस्तितः तथा तिलकमञ्जरीटिप्पनप्रशस्ति-तोऽवगम्यते ।

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तथाहि—

सूरिश्चन्द्रकुलामलैकतिलकश्चारित्ररत्नाम्बुधिः
सारं लाघवमादधाति च गिरेर्यो वर्धमानाभिधः ।
तच्छिष्यावयवः स सूरिरभवत् श्रीशान्तिनामाकृत
येनेयं विवृतिर्विचारकलिकानामा स्मृतावा[त्मनः] ॥

विचारकलिकाप्रशस्तिः ।

श्रीशान्तिसूरिरिह श्रीमति पूर्णतले(ल्ले)
गच्छे वरो मतिमतां बहुशास्त्रवेत्ता ।
तेनामलं विरचितं बहुधा विमृश्य
संक्षेपतो वरमिदं बुध ! टिप्पितं भोः ! ॥

तिलकमञ्जरीटिप्पनप्रशस्तिः ।

अनयोः विचारकलिकायाः प्रशस्तितः ज्ञायते यत् शान्तिसूरिः चन्द्रकुलीनः वर्धमानसूरेः शिष्यश्च । तथा च तिलकमञ्जरीटिप्पनप्रशस्तितोऽवगम्यते यत् शान्तिसूरिः पूर्णतल्लगच्छीयः परन्तु स प्रथमतोऽन्य इति न भ्रमितव्यम्, वर्धमानसूरिशिष्यत्वेन द्वावपि अभिन्नाविति प्रतीयते । इमे प्रशस्ती गायकवाड-ओरिएन्टल-सिरीझ-प्रकाशितपत्तनस्थप्राच्यजैनभाण्डागारीयग्रन्थसूचित उद्धृते ।

श्रीशान्तिसूरिभिः वृन्दावनकाव्यवृत्तिः, घटकर्परटीका, शिवभद्रटीका, चन्द्रदूतटीका, न्यायावतारवार्तिकं, न्यायावतारवार्तिकवृत्तिर्विचारकलिकानाम्नी, तिलकमञ्जरीटीका च निरमायिषत ।

अस्य काव्यस्य प्रतिपरिचयस्तु एवम् ।

ला. द. भारतीयसंस्कृतिविद्यामन्दिरसुरक्षितश्रीमहेन्द्रविमलसंगृहीतभाण्डागारस्य डा. नं. २० क्रमाङ्क ११४३ अङ्किता इयम् हस्तप्रतिः । अस्यां पत्राणि २८, तेषु पञ्च काव्यानि वर्तन्ते, तानि च इमानि ।

१ वृन्दावनकाव्यम्	श्लोक संख्या	–५२
२ घटकर्परकाव्यम्	”	–२२
३ मेघाभ्युदयकाव्यम्	”	–३८
४ चन्द्रदूतकाव्यम्	”	–२३
५ शिवभद्रकाव्यम्	”	–९४

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एषामिदं तृतीयं काव्यं वर्तते तत्तु प्रतेः ११तः १६पत्रेषु लिखितम् । इयं प्रतिः वि. सं. १६५३तमे वर्षे झालोरनगरे देवा मुंहतानाम्ना लिपिकारेण लिखिता । अस्याः दैर्घ्यपृथुत्वप्रमाणं २५।८ × ११ सेन्टिमिटरपरिमितं विद्यते । इयं त्रिपाठरूपेण लिखिता, मध्ये स्थूलाक्षरेण मूलश्लोकाः उपरि अधश्च सूक्ष्माक्षरैर्वृत्तिः लिखिता । प्रतिपत्रं प्रायः १९ पङ्क्तयः, प्रतिपङ्क्ति च षष्टिः अक्षराणि च सन्ति, पत्र-मध्ये रिक्ताक्षरशोभनमपि विद्यते । इदं मेघाभ्युदयकाव्यं शान्तिसूरिटीकान्वितं जेसल-मेरुभाण्डागारसूचौ सं–१२१५ सम्बन्धिन्यां हस्तप्रतौ वर्तते इति शम् ।

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श्रीमानाङ्ककृतम्

मेघाभ्युदयकाव्यम्

श्रीशान्तिसूरिकृतवृत्तिसहितम्

अथ मेघाभ्युदयकाव्यस्य वृत्तिः क्रियते । तत्र चायं संबन्धः । काचिद्वनिता मेघागमसमये प्रयास्वं(प्रयियासुं) प्रियतमं सर्वमिदं काव्यपरिसमाप्तिं यावदाह, तत्र चाद्योऽयं श्लोकः—

काचित्काले प्रमुदितनदन्नीलकण्ठैर्घनागे,
व्योमाटव्यां प्रतिदिशमलं संचरन्मेघनागे ।
बद्धारम्भं वदति वनिता स्म प्रवासाय कान्तं,
कामश्चापं वहति हि तदा विस्फुरत्सायकान्तम् ॥१॥

काचित् काचिदनिर्दिष्टनाम्नी **वनिता कान्तं** प्रियं **वदति स्म** उक्तवती । कीदृक्षम् ? **बद्धारम्भं** विहितप्रारम्भम् । किमर्थम् ? **प्रवासाय** देशान्तरगमनार्थम् । क्व ? **काले** समये । कीदृक्षे ? **घनागे,** घनाः निबिडा अगा वृक्षा यस्मिन् स तस्मिन् । **कैः** ? **प्रमुदितनदन्नीलकण्ठैः** हृष्टशब्दायमानमयूरैः । तथा **सञ्चरन्मेघनागे** सञ्चरन्तः गच्छन्तो मेघनागाः घनगजा यस्मिन् स तस्मिन् । कस्याम् ? **व्योमाटव्याम्** आकाशारण्ये । कथम् ? **प्रतिदिशं** दिशं दिशं प्रति वीप्सायामव्ययीभावः । कथम् ? **अलम**त्यर्थे । करिणो हि अरण्ये भ्रमन्ति, भ्रमणतोऽटव्यामित्युक्तम् । कस्मात् ? **कामोऽनङ्गः** हि यतः तदा तस्मिन् मेघकाले **चापं** धनुर्वहति । कीदृशं चापम् ? **विस्फुरत्सायकान्तं** विस्फुरन्तः द्योतमानाः सायकानां बाणानाम् अन्ताः पर्यन्ता [य]स्मिन् तत् । समारोपितबाणमित्यर्थः । अतोऽनङ्गभयात्प्रियं वदति स्म ॥१॥

खं मेघानां शितयति ततिर्मुक्तनादा नवानां
निद्रां शत्रोः समयमहितां कुर्वती दानवानाम् ।
जातोत्कण्ठां पथिकवनितामादधानो निकामं
वातीन्द्राशाप्रभवपवनो वर्धयन् कामिकामम् ॥२॥

खं मेघा० । **ख**माकाशम् **मेघानां ततिः** पङ्क्तिः । **शितयति** कृष्णं करोति । कीदृशी ? **मुक्तनादा** कृतगर्जितरवा । मेघानां कीदृक्षाणाम् ? **नवानां** नूतनानाम् । किं कुर्वती ततिः ? **कुर्वती** विद[ध]ती धारयन्ती । काम् ? **निद्राम्** स्वाचं(पं) । कीदृशीम् ?

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समयमहितां कालपूजिताम् । कस्य ? **शत्रोः** अरेः, केषाम् **दा[नवा]नां** दैभा(त्या)-नाम् हरेरित्यर्थः । तथा **वाति** वहति । कोऽसौ ? **इन्द्राशाप्रभवपवनः** पूर्वदिग्जातवायुः । किं कुर्वाणः ? **आदधानः** विदधत् । [काम् ? **पथिकवनितां** प्रोषितभर्तृकाम् । कीदृशीम् ? जातोत्कण्ठाम् । कथमादधानः ? **निकामम्** अत्यन्तम् । किं कुर्वन् ? **वर्धयन्** वृद्धिं प्रापयन्] कम् ? **कामिकामं** कामिनां भोगिनां कामः अनङ्गः कामिकामस्तम् । पूर्ववाते हि कामिनां कामो वर्धते । द्वयोर्मन्दाक्रान्ताच्छन्दः ॥२॥

जितालिमालामधुभित्तमालं
द्युमार्गमाधाय महत्तमालम् ।
पयो विमुञ्चत्यचिरप्रभाभि-
र्महाम्बुदाली चलदीप्रभाभिः ॥३॥

जितालि० । **महाम्बुदाली** बहन्मेघसन्ततिः सन्तानः । **पयो** जलम् । **विमुञ्चति** निःस्यन्दते स्रवति । कथम् ? **अलमत्यर्थम्** । कीदृशी ? **महत्तमा**ऽतिशयेन गुर्वी । कीदृशी ? उपलक्षिता । काभिः **अचिरप्रभाभिर्विद्युद्भिः** । किंविशिष्टा ? **चला** दीप्रा **दीप्यमाना भासो** दीप्तयो यासां तास्ताभिः । किं कृत्वा ? **आधाय** कृत्वा । कम् ? **द्युमार्गम्** आकाशपथम् । कीदृशम् ? **जितालिमालामधुभित्तमालम्** , अलिमाला भ्रमर-पङ्क्तिश्च मधुभित् हरिश्च तमाला वृक्षविशेषाश्चालिमालामधुभित्तमालाः, जिता कृष्णत्वेनालिमालामधुभित्तमाला येन सः तथोक्तोऽभिकृष्णत्वेनेत्यर्थः । यद्वा **सहा-म्बुदालीति** पाठेऽम्बुदाली अचिरप्रभाभिः सह **पयो** जलं विमुञ्चति इति सम्बन्धः । शेषं पूर्ववत् ॥३॥

घना घनानां ततिरुद्धतानां
प्रकुर्वती द्यां प्रतिरुद्धतानाम् ।
रसत्यलं सान्द्रतमालिनीला
विभाति शष्पाङ्कुरमालिनीला ॥४॥

घना० । **अलम्** अत्यर्थम् । **घनानां ततिः** पङ्क्तिः । **घना** निबिडा दृढा । **रसति** शब्दं करोति । कीदृशानाम् ? **उद्धतानाम्** उद्भटानाम् । किं कुर्वती ? **प्रकुर्वती** विदधाना । काम् ? **द्यामाकाशम्** । कथंभूताम् ? **प्रतिरुद्धतानाम्** । प्रतिरुद्धो निषिद्धः त(ता)नो विस्तारो यस्याः सा ताम् । तथा **सान्द्रतमाऽलिनीला** घनभरभ्रमरकृष्णा । **तथेला** भूमिश्च **भाति** शोभते । कीदृशी ? **शष्पाङ्कुरमालिनीला** शष्पाङ्कुराणां बाल-तृणानां माला पङ्क्तिः विद्यते यस्याः सा चासौ नीला च । द्वयोरुपेन्द्रवज्राच्छन्दः ॥४॥

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नवाम्बु विद्युल्लतया समन्ततः।
क्षितौ विमुञ्चत्यसमं समं ततः।
विनादयन्नम्बुधरः कलापिनो
दिवीक्ष्यते चन्द्रमसः कलाऽपि नो ॥५॥

नवाम्बु० । **अम्बुधरो** मेघः । **नवाम्बु** नूतनजलम् । **विमुञ्चति** वर्षति । कथम् ? **समन्ततः** सर्वासु दिक्षु । कथम् ? **समं** साधम् । कया ? **विद्युल्लतया** तडित्प्रतानेन । कथम्भूतोऽम्बुधरं[रः] ? **ततो** महान् । क्व ? **क्षितौ** मह्याम् । किंभूतं जलम् ? **असमम्** असाधारणम् । किं कुर्वन् अम्बुधरः ? **विनादयन्** शब्दयन् । कान् ? **कलापिनो** मयूरान् । तथा **दिवि** खे । **चन्द्रमसः**श्चन्द्रस्य । **कलाऽपि न ईक्ष्यते** न दृश्यते । कलामा चन्द्रो न दृश्यते ॥ वंशस्थं छन्दः ॥५॥

वहन्ति नद्यो भृशमाविलापः।
प्रवासिनामिष्टतमाविलापः।
भवत्यनेकः सुतरामहीनो-
न वारिभिर्दुर्गतरा मही नो ॥६॥

वहन्ति । **वहन्ति** प्रवर्तन्ते । काः ? **नद्यः** सरितः । कीदृश्यः ? **आविलापो** मलिनजलाः । तथा **प्रवासिनां** देशान्तरगतानाम् । **इष्टतमाविलापो** वल्लभाप्रलापः । **भवति** जायते । किंभूतः ? **अनेकः** नानाप्रकारः । तथाऽ**हीनो**ऽनूनः । कथम् ? **सुतरा**-मतिशयेन । तथा **न नो मही** पृथ्वी **दुर्गतरा**ऽपि त्वतिदुर्गतरा भवति । कैः ? वारिभिः जलैः । उपेन्द्रवज्राच्छन्दः ॥६॥

प्रनर्तयत्योघमलं घनानां
ततिर्द्रुतं दूरविलङ्घनानाम् ।
कलापिनां कान्तकलापभारं
यया कृता द्यौरखिलापभाऽरम् ॥७॥

प्रन० । **प्रनर्तयति** नृत्यं कारयति । **घनानां** मेघानाम् । **ततिः** पङ्क्तिः । कम् ? **ओघं** सङ्घातम् । केषाम् ? **कलापिनाम्** । कथं प्रनर्तयति ? **अलम्** अत्यर्थम् । कीदृशम् ओघम् ? **कान्तकलापभारं** कमनीयपिच्छसङ्घातम् । कीदृक्षाणां घनानाम् ? **दूर०** दूरम् अत्यर्थं विलङ्घनं येषां ते दूरविलङ्घनास्तेषां दूरदेशगामिनाम् । कथम् ? **द्रुतं** शीघ्रम् । **यया** मेघपङ्क्त्या । **द्यौ**राकाशम् । **अखिला** सर्वा । **कृता** विहिता । कीदृशो ? **अपभा,** अपगता भा कान्तिः यस्याः साऽपभा दीप्तिरहिता । कथम् ? **अरम्** शीघ्रम् । उपेन्द्रवज्रा ॥७॥

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विडम्बयन्तो मदभिन्नदन्तिनो
वियत्यमन्दं न घना नदन्ति नो ।
विराजयत्यम्बुरुचिर्नवा सरः
प्रतीयते नापि निशा न वासरः ॥८॥

विडं० । **न नो घनाः** मेघाः **नदन्ति** अपि तु नदन्ति । कथम् ? **अमन्दं** निरन्तरम् । क ? **वियति** आकाशे । किं कुर्वन्तः ? **विडम्बयन्तो**ऽनुकुर्वन्तः । कान् ? **मदभिन्नदन्तिनो** मदान्धकरिणः । तथा **विराजयति** शोभयति । काऽसौ ? **अम्बुरुचिः** जलरुक् । कीदृशी ? **नवा** प्रत्यग्रा । किं विराजयति ? **सरः** तडागम् । तथा **प्रतीयते** ज्ञायते । **न निशा** रजनी । **नापि वासरो** दिवसः । एकरूपत्वात् । वंशस्थम् ॥८॥

उदूढचारुत्रिदशेन्द्रचापः
समुत्सृजन्वायुवशेन चापः ।
द्रुतं हरन्नप्सु सरोजलीलां
प्रमोदयत्यम्बुधरो जलीलाम् ॥९॥

उदू० । **अम्बुधरो** मेघः **इलां** भूमिं **प्रमोदयति** हर्षयति । कीदृशः ? **जली** । पयोयुक्तः । कथम् ? **द्रुतं** शीघ्रम् । तथोदूढचारुत्रि० धृतमनोज्ञशक्रधनुः । किं कुर्वन् ? **समुत्सृजन्** मुञ्चन् । काः ? **आपो** जलानि । केन ? **वायुवशेन** वाताधीनतया । तथा **हरन्** गमयन् । काम् ? **सरोजलीलाम्** प्र[पद्म]विलासम् । कासु ? **अप्सु** जलेषु । चतुर्णाम् उपेन्द्रवज्रा छन्दः ॥९॥

भुवस्तलं भाति घनेन्द्रगोपकम्
स्वरैर्मयूरः शिखरीन्द्रगोऽपकम् ।
करोति कान्ताविरहार्तमानसं
व्रजन्निमज्जत्यरि गाढमानसम् ॥१०॥

भुव० । **भुवो** भूमेस्तलं पृष्ठं **भाति** शोभते । कीदृशम् ? **घनेन्द्रगो०** ॥ घना निरन्तरा इन्द्रगोपका रक्तकीटकविशेषा यस्मिन् तत् । तथा **मयूरः** शिखी **करोति** विदधाति । किं तत् ? **कान्ताविरहार्तमानसम्** । कान्तायाः दयितायाः विरहो वियोगः कान्ताविरहस्तेनार्ताः पीडितास्तेषां मानसं चित्तम् । तदा कीदृशं करोति ? **अपकं** अपगतं कं सुखं यस्मिन् यस्माद्वा अपकम् सुखरहितम् । कीदृशो मयूरः ? **शिखरीन्द्रगः** । शिखरीन्द्रो गिरिराजस्तं गच्छतीति शिखरीन्द्रगः । पर्वतराजस्थ इत्यर्थः । कैः करोति ? **स्वरैः** केकारवैः । तथा **निमज्जति** ब्रुडति । किं तत् ? **अरि** चक्रम् ।

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किंभूतम् ? **आनसम्** अनसः शकटस्येदम् आनसम् । कथं निमज्जति ? **गाढम्** अतिशयेन । किं कुर्वत् ? **व्रजत्** गच्छत् । वंशस्थमिदम् ॥१०॥

विनोह्यते नो पयसा दिवा करः,
प्रलुप्तशीतांशुमहोदिवाकरः ।
समीरणोद्धूतकदम्बरेणवः,
समाह्रियन्तेऽलिभिरम्बरेऽणवः ॥११॥

विनो० । **करः** कं पानीयं राति ददाति करो मेघः । **दिवा** आकाशेन **न उह्यते** ध्रियते । कथम् ? **विना**ऽन्तरेण । केन ? **पयसा** जलेन । सजलो मेघ उह्यते इत्यर्थः । कीदृशः ? **प्रलुप्तशीतांशुमहोदिवाकरः** प्रलुप्तौ पिहितौ शीतांशुमहोदिवाकरौ चन्द्रबिम्बसूर्यौ येन सः । तथाऽ**म्बरे** आकाशे **समीरणोद्धूतकदम्बरेणवः** वातोत्पादितकदम्बपुषरागाः(पुष्पपरागाः) । **समाह्रियन्ते** गृह्यन्ते । कैः ? **अलिभि**र्भ्रमरैः । कीदृशाः ? **अणवः** सूक्ष्माः ॥ वंशस्थम् ॥११॥

पयोमुचां ग्रस्तरवीन्दुतारं सरत्कुलं भास्वरविद्युतारम् ।
मनो दहत्याकुलमध्वगानां बिभर्ति राजी वनमध्वगानाम् ॥१२॥

पयो० । **पयोमुचां** घनानां **कुलं** वृन्दं **मन**श्चित्तं **अरं** शीघ्रं **दहति** पीडयति । केषाम् ? **अध्वगानां** पथिकानाम् । किं कुर्वत् ? **सरत्** प्रसरत् । कया दहति ? **भास्वरविद्युता** देदीप्यमानतडिता । कीदृशं कुलम् ? **ग्रस्तरवीन्दुतारम्** आच्छादितसूर्यचन्द्रतारकम् । कीदृशं मनः ? **आकुलम्** विह्वलम् । तथा **अगानां** वृक्षाणां **राजी** पङ्क्ति**र्बिभर्ति** धारयति । किं तत् ? **वनमधु** ॥ उपेन्द्रवज्रा ॥१२॥

पथिकप्रियां न मेघश्छादितदिनकृन्महा न दीनयति ।
कूलद्रुमौघमुदधिं पूराकृष्टं महानदी नयति ॥१३॥

पथिकप्रियाम् अध्वगजायां **न न दीनयति** अपि तु दीनां करोति । कः ? सः **मेघः** पयोदः । कीदृक्षः ? **छादितदिनकृन्महाः** पिहितादित्यतेजाः । तथा **महानदी** गङ्गा **कूलद्रुमौघं** तटवृक्षसङ्घं **नयति** प्रापयति । कं नयति ? **उदधिं** समुद्रम् । कीदृशम् ? **पूराकृष्टम्** प्रवाहितमित्यर्थः ॥ गीत्यार्याच्छन्दः ॥ १३॥

विरहिण्या घनपङ्क्तिः स्वनविजितमहाद्विपाऽपहासरति ।
विदधाति मुखमुपेन्द्रो निद्रां सुरपापहा सरति ॥१४॥

विर० । **विरहिण्या** वियोगिन्या **मुखं** वक्त्रं **घनपङ्क्तिः** मेघराजी **विदधाति** करोति । कीदृशम् ? **अपहासरति** अपगता हासरतिर्हासप्रीतिर्यस्मात् तत् । कीदृशी

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घनपङ्क्तिः ? स्वनविजि० गर्जितपरिभूतगजराजा । तथोपेन्द्रो हरिर्निद्रां स्वापं **सरति** गच्छति । कीदृशो हरिः ? सुरपापहा सुराणां देवानां पापं हन्ति इति सुरपापहा ॥ गीत्यार्या ॥१४॥

स्वामिना विप्रयुक्तां प्रियां यौवने
सत्कदम्बार्पिते वाति वायौ वने ।
प्राप्य मेघान् कृता भूरहंसा यकैः
कान्तकामो भिनत्त्यन्वहं सायकैः ॥१५॥

कान्तकामः कमनीयोऽनङ्गः **भिनत्ति** विदारयति । कथम् ? **अन्वहम्** प्रतिदिनम् । कैः ? **सायकैः** बाणैः । काम् ? **प्रियाम्** । कथम्भूताम् ? **विप्रयुक्ताम्** विरहिताम् । केन ? **स्वामिना** प्रियेण भर्त्रा । कस्मिन् ? **यौवने** तारुण्ये । कस्मिन् सति ? **वायौ वाति** वहति सति । कीदृशे ? **सत्कदम्बार्पिते** सन्ति शोभनानि यानि कदम्बपुष्पाणि तैरर्पितो ढौकितस्तन्मुक्त इत्यर्थः । कस्मिन् वाति ? **वने** कानने । किं कृत्वा **भिनत्ति ?** विदारयति ? **प्राप्य** आसाद्य । कान् ? **मेघान्** । कैः मेघैः ? **यकैः** । **कृता** विहिता । काऽसौ ? **भूः** मही । कीदृशी ? **अहंसा** हंसरहिता । यद्वा हे **कान्त** ! प्रिय ! **कामो भिनत्ति** इत्यामन्त्रणम् ॥१५॥ स्रग्विणी ॥

पतत्याशु पौरन्दरं कं प्रभूतं
जगद्वर्तते वायुना कम्प्रभूतम् ।
व्रजत्यापगाकूलमोघैर्विनाशम्
लभन्ते च काश्चिन्न कान्तं विना शम् ॥१६॥

पतति वहति । किं तत् ? **कं** जलम् । कथम् ? **आशु** शीघ्रम् । कीदृशं जलम् ? **पौरन्दरं** ऐन्द्रम् । पुनः कीदृक् ? **प्रभूतम्** प्रचुरम् । तथा **जगद्** भुवनं **वर्तते** । कीदृशम् ? **कम्प्रभूतं** कम्पनशीलम् इव । भूतशब्दस्योपमावाचित्वात् । केन ? **वायुना** वातेन । तथा **व्रजति** गच्छति । किं तत् ? **आपगाकूलम्** नदीतटम् । कम् ? **विनाशम्** । कैः ? **ओघैः** प्रवाहैः । तथा **काश्चिद्** वनिता **न लभन्ते** न प्राप्नुवन्ति । किं तत् ? **शं** सुखम् । कथम् ? **विना** अन्तरेण । कम् ? **कान्तम्** प्रियम् । भुजङ्गप्रयातम् ॥१६॥

जलवन्तः क्ष्मापीठं समन्ततो राजयन्ति केदाराः ।
शोकमहाप्रतिपक्षं प्रियतमविरहे जयन्ति के दाराः ॥१७॥

जल० । **केदारा** वप्राः । **क्ष्मापीठं** भूतलम् । **समन्ततः** सर्वतो **राजयन्ति** शोभयन्ति । कीदृशाः ? **जलवन्तः** पयोभृताः । तथा **के दाराः** काः कान्ताः **शोक-**

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महाप्रतिपक्षं [शोक]महाशत्रुं असुखारातिं **जयन्ति** ? पराभवन्ति ? । नैव काश्चिज्जयन्ति । क्व ? **प्रियतमविरहे** प्रियवियोगे सति । गीत्यार्या ॥१७॥

वियतः पतति जलौघो निरुद्धगोवत्समानवप्रसरः ।
जातं च धरापीठं सकलमुदन्वत्समानवप्रसरः ॥१८॥

वियः० । **जलौघो** वारिनिवहो **वियतो** गगनात् **पतति** । कीदृशः ? **विरुद्धो** निषिद्धो **गोवत्समानवानां** गोपशुतर्णकमानुषाणां **प्रसरः** प्रवृत्तिः येन सः । तथा **धरापीठं** भूतलं **सकलं** सर्वम् । कीदृशम् ? **जातम्** सम्पन्नम् । **उदन्वत्समानवप्रसरः** उदन्वता समुद्रेण सह समानानि तुल्यानि वप्रसरांसि केदारतडागानि यस्मिन् तत् ॥ गीत्यार्या ॥१८॥

दिवीक्षते सूर्यमपप्रभं जनः प्रवाति चाम्भोधरजः प्रभञ्जनः ।
विभान्ति शैलाः शिखिनां कदम्बकैर्द्रुमेषु नित्यं क्रियते पदं बकैः ॥१९॥

दिवि० । **सूर्यम्** आदित्यं **दिवि** खे **जनो** लोक **ईक्षते** पश्यति । कीदृशम् ? **अपप्रभम्** अपगता प्रभा तेजो यस्य स तं दीप्तिरहितम् । तथा **प्रवाति** प्रवहति च । कोऽसौ ? **प्रभञ्जनो** वायुः । कीदृशः ? **अम्भोधरजः** मेघप्रभवः । तथा **विभान्ति** शोभन्ते । के ? **शैलाः** पर्वताः । कैः ? **कदम्बकैः** वृन्दैः । केषाम् ? **शिखिनाम्** । तथा **द्रुमेषु** वृक्षेषु । **क्रियते** विधीयते । किं तत् ? **पदं** स्थानम् । कैः ? **बकैः** बकोटैः । कथम् ? **नित्यम्** ॥ वंशस्थ०॥१९॥

निपातयत्यञ्जनभारसन्निभो रसन्निभो वा भुवि वारि वारिदः ।
निकामकालीकृतदिग्नभा नवं न भानवं भाति महो मनागपि ॥२०॥

निपा० । **वारिदो** मेघो **वारि** जलं **निपातयति** मुञ्चति । कस्याम् ? **भुवि** पृथिव्याम् । किंभूतः ? **अञ्जनभारसन्निभः** कज्जलराशितुल्यः कृष्णत्वात् । किं कुर्वन् ? **रसन्** । क इव ? **इभो वा** गज इव । वाशब्द इवार्थे । तथा **निकाम०** निकामम् अत्यर्थम् कालीकृतानि कृष्णीकृतानि दिगनभांसि आकाशानि येन सः । तथा **भानवं** रविजं **महस्तेजः** । कीदृशम् ? **नवं** नूतनम् । **मनागपि** स्तोकमपि **न भाति** न शोभते । वंशस्थम् ॥२०॥

तडिद्वलयकान्तिभिः परिभवन्ति धूमध्वजम् ।
दिशो द्रुतमवाप्य च प्रियतरां वधूमध्वजम् ।
परिश्रममपास्यति स्मरसुखेन पान्थो न कः
प्रगर्जति पयोधरे स्मर सुखेन पान्थोनकः ॥२१॥

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तडि० । **दिश** आशाः **धूमध्वजं** वह्निं **परिभवन्ति** विजयन्ते । काभिः ? **तडिद्वलयकान्तिभिः** विद्युन्मण्डलदीप्तिभिः । तथा **पान्थः** पथिकः को **नापास्यति ?** [न] निराकरोति ? अपि तु सर्वोऽपि तिरस्करोति । कम् ? **परिश्रमं** [दुः]खदम् । कथंभूतम् ? **अध्वजम्** पथि भवम् । केन ? **स्मरसुखेन** कामसौख्येन । किं कृत्वा ? **अवाप्य** प्राप्य । काम् ? **वधूं** भार्याम् । कीदशीम् ? **प्रियतरां** [अती]व वल्लभाम् । कथम् अपास्यति ? **द्रुतं** शीघ्रम् । क्व सति ? **पयोधरे** मेघे सति । किं कुर्वति ? **प्रगर्जति** शब्दायमाने । कीदृशः पान्थः ? **पान्थोनकः** पथिकहीनः सन् । यथा कः पान्थो नापास्यति परिश्रमम् अध्वजम् ? **स्मर** चिन्तय हे । **सुखेन पान्थोनकः** पान्थान् पथिकान् ऊनयति परिजहाति स तथोक्तः पथिकपरित्यक्त इत्यर्थः । **सुखेन** अक्लेशेन ॥पृथ्वीच्छन्दः ॥२१॥

ज्योतिश्चक्रमेति न व्यक्तिं दिनमितमन्धकारिताम् ।
दधदमलतडित्त्रिशूले परिस्फुरत्यन्धकारिताम् ॥२२॥

ज्योति० । **ज्योतिश्चक्रं** नक्षत्रमण्डलं न **व्यक्तिं** प्रकाशम् **एति** प्राप्नोति । तथा **दिनम्** अहः **इतं** गतम् । काम् ? **अन्धकारिताम्** अन्धकारं विद्यते यत्र तदन्धकारि तस्य भावस्ताम् तमःसम्बन्धाप्तमित्यर्थः । किं कुर्वन् ? **दधत्** धारयन् । काम् ? **अन्धकारिताम्** अन्धकस्य दानवस्य अरिः शत्रुः अन्धकारिः शङ्करस्तस्य भावस्तां शङ्करत्वम् । क्व सति ? **अमलतडित्त्रिशूले** अमला निर्मला या तडिद्विद्युत् सैव त्रिशूलं हरायुधं तस्मिन् । किं कुर्वति ? **परिस्फुरति** ज्वलति सति ॥२२॥

पथिकस्त्री [प्र]विलोक्य नवजलधरमाकुलितालकानना ।
मोहमुपैति भूश्च तां सुखयति न विकचकुटजकानना ॥२३॥

पथिक० । **पथिकस्त्री** पथिकभार्या **मोहं** मूर्छाम् उपैति । किं कृत्वा ? **[प्र]विलोक्य** दृष्ट्वा । कम् ? **नवजलधरम्** नूतनमेघम् । कीदशी ? **आकुलितालकानना** आकुलितालकं विसंस्थुलकुटिलकेशम् आननं यस्याः सा तथोक्ता । **भूश्च** पृथिवी च तां पथिकजायां न **सुखयति** सुखीकरोति । कीदशी सती ? **विकचकुटजकानना** विकचानि विकसितानि कुटजानां काननानि यस्यां सा ॥२३॥

धत्ते जलैः सकलदेहभृतां रसायु-
र्नाप्नोति पङ्कजपरागमसौ रसायुः ।
स्त्रीणां विहन्ति हृदयं शिखिनां विनाद-
स्तापं च यात्यनलतां दयितां विनाऽदः ॥२४॥

धत्ते० ॥ **असौ रसा** पृथ्वी **जलै**र्नीरैः **सकलदेहभृतां** सर्वप्राणिनाम् **आयु**र्जीवितं **धत्ते** धारयति । तथा **न आप्नोति** न लभते । का(को)ऽसौ ? **रसायु**र्भ्रमरः

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कम् ? **पङ्कजपरागं** पद्मरेणुम् । जलेन पद्मविनाशात् । तथा **शिखिनां** मयूराणां **विनादो** विविधकेकारवः **स्त्रीणां** कान्तानां **हृदयं** मनो **विहन्ति** नानाप्रकारम् [अ]धीरयति । चः समुच्चये । तथा **अदः** एतत्तोयम् **अनलताम्** अग्नित्वं याति गच्छति । कथम् ? **विनाऽन्तरेण** । काम् ? दयिताम् । विरहितत्वात् जलम् अग्निरिव भवति । वसन्ततिलकाछन्दः ॥२४॥

सहेच्छति युवा वल्लभया कुलमनारतं
गर्जदाकर्ण्य मेघानां भयाकुलमना रतम् ॥२५॥

सह० । **युवा** तरुणो **वल्लभया** प्रियया **सह** साकं **रतं** सुरतम् **इच्छति** वाञ्छति । कथम् ? **अनारतं** निरन्तरम् । कथंभूतः सन् ? **भयाकुलमना** भयेन भीतेन त्रासेनाकुलं विचाराक्षमं मनः चित्तं यस्य सः । किं कृत्वा ? **आकर्ण्य** श्रुत्वा । किं तत् ? **कुलं** वृन्दम् । किं कुर्वत् ? **गर्जत्** । केषाम् ? **घनानां** मेघानाम् । [1]श्लोकः ॥२५॥

पतति मुहुरधस्तान्निर्झराम्भो नगेभ्यः
स्वनवदुरुशिरोभिर्ज्योतिरासन्नगेभ्यः ।
हरति नवघनोऽयं शर्म हंसावलीनां
जनयति च कदम्बः पुष्पितोऽसावलीनाम् ॥२६॥

पत० । **[पतति]** वहति । कथम् ? अधस्तात् । किं तत् ? **निर्झराम्भो** निर्झरणजलम् । केभ्यः ? **नगेभ्यः** पर्वतेभ्यः । कीदृशम् ? **स्वनवत्** सशब्दम् । कीदृशेभ्यः ? **ज्योतिरासन्नगेभ्यः** तथा ज्योतिषामासन्नं गच्छन्ति इति ज्योतिरासन्नगास्तेभ्यः नक्षत्रनिकटगामिभ्यः । कैः कृत्वा ? **उरुशिरोभिः** उच्चशिखरैः । **हरति** नाशयति । कोऽसौ ? **नवघनो** नूतनमेघः । किं तत् ? **शर्म** सुखम् । कासाम् ? **हंसावलीनाम्** चक्राङ्गपङ्क्तीनाम् । तथा **जनयति** च उत्पादयति च । किं तत् ? **शर्म** सुखम् । कोऽसौ ? **कदम्बः** । कीदृशः ? **पुष्पितः** प्रफुल्लः । केषाम् ? **अलीनाम्** भ्रमराणाम् । मधुदानात् । मालिनीच्छन्दः ॥२६॥

वहन्नुग्रो घनः श्यामलतया ताडितानलम् ।
करोति पथिकान् शोकलतया ताडितानलम् ॥२७॥

वहन्० । यतो घनः मेघः करोति । कान् ? **पथिकान्** । कीदृशान् ? **ताडितान्** हतान् पीडितान् । कथम् ? **अलम्** अत्यर्थम् । कया ? **शोकलतया** शोक एव लता प्रतानो दीर्घत्वात् शोकलता तया । कीदृशो घनः ? **उग्रो** भयानकः । कया ? **श्यामलतया** कृष्णत्वेन । किं कुर्वन् ? **वहन्** बिभ्रत् । कम् ? **ताडितानलम्** वैद्युताग्निम् । [1]श्लोकः ॥२७॥

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१ अनुष्टुप् छन्दः ।

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सुरपतिधनुरुच्चैः पान्थमापीतरक्तं
सततमिह विधत्ते चिन्तयाऽपीतरक्तम् ।
जलदवति विलोक्य त्वङ्गतीः खे बलाकाः
न हि पतति वियोगिन्याशु दुःखेऽबला का ॥२८॥

सुर० । सुरपतिधनुरिन्द्रचापं विधत्ते करोति । कम् ? पान्थं पथिकम् । कीदृशम् ? इतरक्तम् नष्टरुधिरम् । कयाऽपि ? चिन्तयाऽपि । कथम् ? सततं निरन्तरम् । क्व ? इह अस्मिन् काले । कीदृशम् धनुः ? उच्चैः उन्नतम् । तथा [आ]पीतरक्तम् पिङ्गलारुणम् । कीदृक्षे काले ? जलदवति मेघयुक्ते । वर्षाकाले इत्यर्थः । तथा काऽबला स्त्री न पतति हि स्फुटम् ? कथंभूता ? वियोगिनी विरहिणी । क्व ? दुःखे क्लेशे । कथम् ? आशु शीघ्रम् । अपि तु सर्वाऽपि पतति दुःखं प्राप्नोति इत्यर्थः । किं कृत्वा ? विलोक्य दृष्ट्वा । काः ? बलाकाः शुक्लपक्षिणीः । किं कुर्वतीः ? त्वङ्गतीः गच्छन्तीः । क्व ? खे गगने ॥ मालिनी ॥२८॥

जीयते घनपङ्क्त्या सौदामनीलतया शिखी ।
विनाद्यते च नीलाब्जदामनीलतया शिखी ॥२९॥

जीयते० । जीयते अभिभूयते । कया ? घनपङ्क्त्या मेघवृन्देन । कया कृत्वा ? सौदामनीलतया विद्युत्प्रतानेन विद्युद्विस्तारेण । कोऽसौ ? शिखी वह्निः । तथा विनाद्यते अवशब्द्यते च । कोऽसौ ? शिखी मयूरः । कया कृत्वा ? नीलाब्जदामनीलतया । नीलोत्पलमालाकृष्णत्वेन । कृष्णमेघपङ्क्तिं दृष्ट्वा मयूरोऽत्यर्थं नदतीत्यर्थः । [1]श्लोकः ॥२९॥

जलवदवनिपीठं मेघधाराप्रपातः
सकलमपि विधत्ते नो विभाति प्रपाऽतः ।
अपरतिरमलाम्भश्चातके याचमाने
भवति पथिकजाया संस्थिता या च माने ॥३०॥

जल० । मेघधाराप्रपातः घनोदकदण्डप्रवाहः सकलमपि सर्वमपि अवनिपीठं भूतलं विधत्ते करोति । कीदृशम् ? जलवत् जलयुक्तम् । अतोऽस्मात् हेतोः । नो विभाति नैव शोभते । काऽसौ ? प्रपा पानीयशाला । जलकार्यस्य सिद्धत्वात् । तथा सा पथिकजाया [पान्थ]भार्याऽपरतिः प्रीतिरहिता भवति । क्व सति ? चातके सति । किं कुर्वाणे ? याचमाने । किम् तद् ? अमलाम्भः स्वच्छजलम् । का जाया ? या स्थिता आरूढा । क्व ? माने अहंकारे । मानिनीत्यर्थः । चःसमुच्चये । मालिनी ॥३०॥

भुजगरिपुकुलानि प्रोक्तकेकाननानि
कुसुमितकुटजानां मामिके काननानि ।

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१ अनुष्टुप् छन्दः ।

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वियति च घनपङ्क्तीर्ग्रस्तभास्वत्तमीशाः
स्वयुवतिविरहार्ता द्रष्टुमत्यन्तमीशाः ॥३१॥

भुज० । के द्रष्टुमीशाः समर्थाः ? न केऽपीत्यर्थ इति सम्बन्धः । कथम् ? अत्यन्तमतिशयेन । हे मामिके ! सखे ! कानि द्रष्टुम् ? भुजगरिपुकुलानि मयूरवृन्दानि । कीदृशानि ? प्रोक्तकेकाननानि प्रोक्ता उच्चरिता केकाध्वनिर्यैस्तानि, तादृश्याननानि मुखानि येषां तानि । तथा काननानि द्रष्टुं के समर्थाः ? केषाम् ? कुसुमितकुटजानां पुष्पितकुटजानाम् । तथा घनपङ्क्तीः मेघराजीः । क्व ? वियति खे । कीदृशीः ? ग्रस्तभास्वत्तमीशाः । ग्रस्तौ लुप्तौ भास्वत्तमीशौ सूर्याचन्द्रमसौ याभिस्ताः । यतः कीदृशाः ? स्वयुवतिविरहार्ताः स्वकीयकान्तावियोगपीडिताः । स्वस्त्रीविरहे सर्वमेवाग्निरिव भवति कामहेतुत्वात् । मालिनी ॥३१॥

नवमम्बु कदम्बरजःशबलं निपतत्प्रसमीक्ष्य रतीशबलम् ।
विरहार्तमनाः पथिको नगतः परितापवशं पथि को न गतः ॥३२॥

नव० । कः पथिकोऽध्वगः पथि मार्गे परितापवशं सन्तापाधीनतां न गतो न प्राप्तः ? अपि तु सर्वोऽपि प्राप्त इत्यर्थः । कीदृशः पथिकः ? विरहार्तमनाः वियोगपीडितचित्तः । किं कृत्वा ? प्रसमीक्ष्य विलोक्य । किं तद् ? अम्बु जलम् । कीदृशम् ? नवं नूतनम् । किं कुर्वत् ? निपतद् वहत् । कस्मात् ? नगतः पर्वतात् । किंभूतम् ? कदम्बरजःशबलम् कदम्बपरागकर्बुरितम् । तथा रतीशबलं कामसैन्यम् । यद्वा रतीशस्य कामस्य बलं सामर्थ्यम् भवति यस्मात् तथोक्तम् । यद्वा बलहेतुत्वाद् बलं रतीशस्य बलं रतीशबलम् । तोटकच्छन्दः ॥३२॥

वीक्ष्य तडिल्लतिकां लसमानां मेघततिं च तमालसमानाम् ।
शीघ्रमनाहितसङ्गविरामा कान्तमुपैति न सं गवि रामा ॥३३॥

वीक्ष्य । का रामा स्त्री कान्तं प्रियम् न शीघ्रम् [सम्] उपैति ? समीपे न गच्छति ? अपि तु गच्छति । क्व सति ? गवि जले सति । कीदृशी सती ? अनाहितसङ्गविरामा अनाहितोऽकृतः सङ्गविरामः सम्बन्धविरतिर्यया सा । किं कृत्वा ? वीक्ष्य दृष्ट्वा । काम् ? तडिल्लतिकाम् विद्युद्वल्लीम् । किं कुर्वाणाम् ? लसमानाम् क्रीडन्तीम् । तथा मेघततिं च मेघराजिं चःवीक्ष्य । कीदृशीम् ? तमालसमानां तमालतरुतुल्यां कृष्णामित्यर्थः ॥ दोधकच्छन्दः ॥३३॥

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सिंधुत्वं सलिलैर्दधाति वसुधा संजातपङ्का पदम्
पान्थः कर्तुमलं न लुप्तनलिनीकान्तातपं काऽऽपदम् ।
दृष्ट्वा मेघमुपैति नात्र वनिता भर्त्रा विहीनाधिकं
संहृष्टा हरयो नदन्त्यविरतं स्वादुस्वनेनाधिकम् ॥३४॥

सिन्धु० । वसुधा पृथ्वी सिन्धुत्वं समुद्रत्वं दधाति धारयति । कैः ? सलिलैः जलैः । कीदृशी ? संजातपङ्का सम्पन्नकर्दमा । तथा पदम् अवस्थानं कर्तुं विधातुं नालं न समर्थः । कोऽसौ ? पान्थः पथिकः । का वनिता स्त्री न उपैति ? न गच्छति ? काम् ? आपदम् सन्तापम् । किं कृत्वा ? दृष्ट्वा विलोक्य । कम् ? मेघं घनम् । कीदृशम् ? लुप्तनलिनीकान्तातपं लुप्तोऽपनीतो नलिनीकान्तस्य सूर्यस्य आतपो घर्मो येन स तम् अपहृताऽऽदित्यातपमित्यर्थः । कीदृशी वनिता भार्या ? [भर्त्रा] प्रियेण विहीना रहिता । कथम् उपैति ? अधिकं समग्रम् । तथा हरयो मण्डूका नदन्ति अव्यक्तं ध्वनन्ति । कीदृशाः ? संहृष्टाः प्रीताः । केन कथं च नदन्ति ? स्वादुस्वनेन मधुरध्वनिना । अविरतं निरन्तरम् । कस्मिन् हरयः नदन्ति ? अधिकं कं जलम् अधिकृत्य अधिकं जले इत्यर्थः । कारकार्थेऽव्ययीभावः । क्व सर्वमेतत् ? अत्रैव एतस्मिन् वर्षाकाले । शार्दूलविक्रीडितम् ॥३४॥

मेघपङ्क्तिरलिभिः समा नवा
क्लिष्टदारपरिहीनमानवा ।
पातयत्यवनता जलं घनम्
यत्सरोम्बुनि सरोजलङ्घनम् ॥३५॥

मेघः मेघपङ्क्तिर्घनराजिः पातयति मुञ्चति । किं तद् ? जलं पानीयम् । कीदृशम् ? घनम् निरन्तरम् । कीदृशी ? समा तुल्या । कैः ? अलिभिः भ्रमरैः कृष्णेत्यर्थः । नवा नूतनी । तथा क्लिष्टदारपरिहीनमानवा क्लिष्टाः पीडिता दारपरिहीनाः स्त्रीरहिता मानवा नरा यया सा । तथा अवनता जलभरेण नम्रीभूता । कीदृशं जलम् ? सरोजलङ्घनं पद्मातिक्रमकम् । कस्मिन् ? सरोम्बुनि तडागजले । [रथोद्धताच्छन्दः] ॥३५॥

चन्द्रादित्यौ स्थगयति घनो विश्वदीपावनेक-
स्तीर्थे नद्या विपुलपयसि स्नाति नो पावने कः ।
आकूलान्तादधदभिनवाः पश्यतः सत्सरोप-
स्तूर्णं हन्तुं भवति पथिकान् मीनकेतुः सरोपः ॥३६॥

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चन्द्रा० ॥ **घनो** मेघश्चन्द्रादित्यौ सोमरवी **स्थगयति** आच्छादयति । कीदृशौ ? **विश्वदीपौ** जगत्प्रदीपौ । प्रकाशकत्वात् । कीदृशो घनः ? **अनेकः** बहवो मेघा इत्यर्थः । तथा **नद्याः** सरितः **तीर्थे** द्वितीयनदीमेलापके घट्टे वा को **न स्नाति ? न** शुचीभवति ? कीदृशे ? **विपुलपयसि** प्रचुरजले । तथा **पावने** पवित्रीकरणे। सूर्योऽपि स्नातीत्यर्थः । तथा **मीनकेतुः** कामः **सरोपः** सह रोपैर्बाणैर्वर्तते यः । बाणसहितो भवति । बाणं गृह्णातीत्यर्थः । किं कर्तुम् ? **हन्तुं** विनाशयितुम् । कथम् ? **तूर्णं** शीघ्रम् । कान् ? **पथिकान्** । किं कुर्वतः ? **पश्यतो**ऽवलोकयतः । किं तत् ? **सत्सरः** शोभनतडागम् । किं कुर्वत् ? **दधत्** धारयत् । काः ? **अपः** जलानि । कीदृशीः ? **अभिनवा** नूतनाः । कथम् दधत् ? **आ कूलान्तात्** तटपर्यन्तं **यावत्** । मन्दाक्रान्ता ॥३६॥

दृष्ट्वा घनं नभसि दीपभवालिकालं
का मुह्यतीष्टविरहे नहि बालिकाऽलम् ।
श्रुत्वा रुतानि कुटजेषु शिलीमुखानां
पान्थो वशं व्रजति कामशिलीमुखानाम् ॥३७॥

दृष्ट्वा । हि व्यक्तं का च बालिका **अलम्** अत्यर्थं **न मुह्यति** न मूर्च्छति ? अपि तु सर्वाऽपि मुह्यतीत्यर्थः । किं कृत्वा ? **दृष्ट्वा** अवलोक्य । कम् ? **घनं** मेघम् । कीदृशम् ? **दीपभवालिकालं** दीपभवं कज्जलम् अलयो भ्रमरास्तद्वत्कालं कृष्णम् । क ? **नभसि** खे । तथा **पान्थः** पथिको **वशम्** आयतं **व्रजति** गच्छति । केषाम् ? **कामशिलीमुखानां** मनोभवबाणानाम् । किं कृत्वा ? **श्रुत्वा** आकर्ण्य । कानि ? **रुतानि** शब्दान् । केषाम् ? **शिलीमुखानां** भ्रमराणाम् । केषु ? **कुटजेषु** कुटजपुष्पेषु । वसन्ततिलकाच्छन्दः ॥३७॥

विद्युल्लता लसति काञ्चनसन्निभारं
धाम्नो वहन्ति घनवन्ति न भानि भारम् ।
उच्चैरसत्यविरतं जलदोऽस्तवारि-
रस्मिन्प्रयातु समये प्रिय ! यस्तवारिः ॥३८॥

विद्यु० । **विद्युल्लता** तडिद्वल्ली **लसति** क्रीडति । कथम् ? **अरं** शीघ्रम् । कीदृशी ? **काञ्चनसन्निभा** सुवर्णवर्णा । तथा **भानि** नक्षत्राणि **न वहन्ति** न बिभ्रति । कम् ? **भारम्** भार एव भारस्तं भारम् । कस्य ? **धाम्नः** तेजसः । कीदृशानि ?

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घनवन्ति मेघयुक्तानि । तथा जलदो मेघः उच्चैर्महान् अविरतं सततं रसति गर्जति । कीदृशः ? अस्तवारिः मुक्तवारिः । अतो हे प्रिय ! वल्लभ ! अस्मिन् समये स प्रयातु गच्छतु यस्तवारिः शत्रुः । त्वया न गन्तव्यमित्यर्थः । वसन्ततिलका ॥३८॥

इति श्रीपूर्णतल्लगच्छसम्बन्धिश्रीवर्धमानाचार्यस्वपदस्थापितश्रीश्री-
शान्तिसूरिविरचिता मेघाभ्युदयलघुकायवृत्तिः समाप्ता ॥

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